

RAND-McNALLY



ENGLISH GRAMMAR
AND
COMPOSITION



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RAND-MCNALLY
ENGLISH GRAMMAR
AND
COMPOSITION

BY
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PREFACE.

New text-books on grammar appear annually, a fact which proves clearly the difficulty the teacher experiences in finding the ideal book for school use. Many of these books have admirable features, but few are adapted to the needs of the learner. The young pupil does not need an exhaustive treatise. What he does need is a concise statement of the actual facts of modern English—brief, clear definitions of the laws of language, and ample illustration of these principles by examples that *illustrate*, chosen from the masters of English.

This second volume of a two-book course on English Grammar is designed to supply pupils of the seventh and eighth grades with a practical text-book. No attempt has been made to present a final treatise on the principles of grammar, or to correct the usages of the language. The method of the Primary Grammar was inductive and constructive, as suited to the needs of less mature pupils ; the method of the English Grammar is expository and constructive.

The essential facts of English, as used by scholars of the present day, are stated and defined, clearly and concisely. Every word or explanation not strictly necessary to clearness has been excluded ; needless comment is more confusing than helpful. For this reason the English Grammar may be criticised when compared with other text-books. But it is believed that a good definition is worth a page of comment. Additional discussion may be left safely to the teacher. The next step is illustration. Each principle is abundantly illustrated by fresh examples drawn from well-known authors. Short, pithy sentences are here used by preference ; the words of acknowledged masters in English literature are preferred to colloquial examples, or to extracts from less eminent, contemporary writers. Moreover, care has been taken that each illustration shall exemplify *exactly* the point in question, and that, other things being equal, a noble sentiment or a celebrated utterance shall be placed before the pupil rather than a negative or commonplace expression. A third matter is the exercises, which occur at frequent intervals. Here additional illustrations (as a rule, longer and widely varied in character) are supplied for further practice in parsing or for discussion. But clear definition and ample illustration are not enough. In order

to make the pupil work for himself and to test his information, he is required to construct sentences in illustration of the principles he has just learned.

The plan followed in this book needs a word of comment. The *ideal plan for teaching* has been sought for rather than a theoretical system of grammar. Thus, in Part II, under Clauses, the subordinate connective is reintroduced for a fuller treatment than was given in the earlier sections, because for the understanding of the clause relation it is essential. Examination of the book will show many other instances of divergence from the usual order of development for the sake of a natural approach to the subject.

Briefly, the plan may be stated as follows: Beginning with the sentence as the primary and necessary unit of thought, Part I is devoted to a short treatment of the Sentence *as a whole*—its essential elements, the subject and the predicate, and the classification of sentences as to form and use. Thus the pupil is enabled at once to handle the thought unit as a whole. In Part II, matters commonly classified as Etymology are developed, as well as Phrases and Clauses. The elements of the sentence now having been fully discussed, Part III is concerned with matters of Syntax—Analyses and Forms of Sentences, the principles of Government, Concord, Order, Ellipsis, etc.—and other allied topics, such as Equivalents and Idioms. Capitalization and Punctuation, together with a brief account of the chief rhetorical figures, are included in this part as naturally related to the subject of the complete sentence.

Here grammar proper ends, but, practically, it has been found useful to include in language study at this point further instruction on Prosody and the elementary rules of composition. Part IV contains a brief treatment of the different kinds of composition, in prose and verse, and a simple statement of rhetorical principles governing the sentence and the paragraph. With the information supplied in this part, and with the training afforded by the exercises, the pupil may proceed at once from the analytic processes of grammar to the constructive work of original composition. At the close, Prosody, or the grammar of verse, is briefly treated, and the chief verse-forms explained and illustrated.

In conclusion, it may be said that while no one book can be expected to answer all the difficult requirements of a text-book in language study, the English Grammar will be found comprehensive, concise, exact, and, above all, practical.

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ENGLISH GRAMMAR AND COMPOSITION.

INTRODUCTORY.

GRAMMAR AND ITS DIVISIONS.

1. **Grammar** is a systematic account of the usages of a language, in regard especially to the parts of speech it distinguishes, the forms and uses of inflected words, and the combination of words into sentences. Four distinct subjects are usually treated in text-books on grammar, viz. : *Orthography, etymology, syntax, and prosody*. The first and the last of these do not properly belong to grammar, though, for convenience, they are generally included in text-books on the subject.

2. **Orthography** treats of the art of writing words with letters according to accepted usage.

3. **Etymology** treats of words— their origin, primitive significance, classification, and inflection.

4. **Syntax** treats of the construction of sentences, and the proper use and arrangement of words in sentences according to established usage.

5. **Prosody** treats of the accent of syllables in poetry, and the laws of versification.

6. In the following verses orthography teaches that *A* is a letter, a vowel, a syllable, and a word; that *they* and *him* are monosyllables, and *merry* a dissyllable. Etymology teaches that *A* and *merry* are adjectives, *never* and *again* adverbs, and *come* a verb. Syntax teaches that *A* and *merry* are subordinate to or limit *boy*; that *never* and *again* are subordinate to or limit *come*; that *come* has the form required by accepted usage to agree in number with its subject *that*. Prosody teaches that the lines constitute a rhyming triplet, in iambic tetrameter verse.

A *merry boy they called him* then.
He sat upon the knees of men
In days that *never come again*.—TENNYSON.

ORTHOGRAPHY.

ELEMENTARY SOUNDS.

7. The English alphabet consists of twenty-six letters, from which all the words in the written language are formed.

Letters are *marks* designed to represent the *sounds* used in speaking. Some letters represent a variety of sounds; hence the twenty-six letters represent about forty different sounds.

Vocal sounds are of two classes—*vowel* and *consonant*.

8. Vowel sounds are those made with the open mouth, unobstructed by the position or action of the palate, tongue, teeth, or lips. No other aids are needed to enable vowels to be sounded.

These sounds are represented by the letters *a*, *e*, *i*, *o*, and *u*, which are also called *vowels*; as, *a* in *mate*, *e* in *met*, *u* in *mute*, etc.

W and *y* are vowels when in union with other vowels they represent the sounds of *u* and *i*; as, *how*, *boy*, etc., and *y* whenever it takes the place of *i*, as in *type*.

9. Vowels are classified as *long* and *short*.

A *long vowel* is one that can be prolonged at pleasure; as, *a* in *far*, *e* in *me*, *a* in *may*, etc.

A *short vowel* is one uttered with a shorter and somewhat explosive effort; as, *a* in *mat*, *e* in *met*, *i* in *sit*, etc.

The union of two vowel sounds, or the letters representing them in one syllable, is called a **diphthong**; as, *oi* in *boil*, *ou* in *loud*, *ow* in *crowd*, *oy* in *enjoy*, etc.

OBS.—*Ea* in *weak*, *oa* in *float*, etc., sometimes called digraphs, have but one vowel sounded and are not, properly speaking, diphthongs.

10. Consonant sounds are those made by the obstructed voice or breath. These sounds are represented by letters, also called *consonants*; as, *b* in *bat*, *s* in *sun*, *m* in *man*, etc.

The consonants are: *b*, *c*, *d*, *f*, *g*, *h*, *j*, *k*, *l*, *m*, *n*, *p*, *q*, *r*, *s*, *t*, *v*, *w*, *x*, *z*, and *y*, when used as the initial of a syllable or word.

11. Consonants are classified as **subvocals** and **aspirates**.

The subvocals consist of tone united with breath; as, *b* in *bad*, *g* in *gone*, *th* in *thin*, *w* in *win*, etc.

The aspirates consist of breaths without tone. Of these there are ten:

<i>p</i> in <i>pen</i>	<i>k</i> in <i>kin</i>	<i>ch</i> in <i>chin</i>	<i>s</i> in <i>sun</i>
<i>t</i> in <i>ten</i>	<i>h</i> in <i>hint</i>	<i>sh</i> in <i>shun</i>	<i>wh</i> in <i>when</i>
<i>f</i> in <i>fin</i>	<i>th</i> in <i>thin</i>		

12. A **digraph** is the union of two letters to represent a single sound. Of the *consonant* digraphs there are eight, representing eight of the sounds of the language:

<i>ch</i> in <i>chin</i>	<i>th</i> in <i>thin</i>	<i>zh</i> in <i>azure</i>	<i>wh</i> in <i>when</i>
<i>sh</i> in <i>shun</i>	<i>th</i> in <i>this</i>	<i>ng</i> in <i>song</i>	<i>ph</i> in <i>sylph</i>

13. Subvocals and aspirates that are produced by the same position of the lips, or of the lips and teeth, or tongue and palate, are called **cognates**:

<i>d</i> and <i>t</i> in <i>hid, hit</i>	<i>p</i> and <i>b</i> in <i>nab, nap</i>
<i>f</i> and <i>v</i> in <i>file, vile</i>	<i>z</i> and <i>s</i> in <i>buzz, sink</i>
<i>g</i> and <i>k</i> in <i>rag, rack</i>	<i>th</i> and <i>th</i> in <i>bath, bathe</i>
* <i>zh</i> and <i>sh</i> in <i>azure, ashes</i>	<i>j</i> and <i>ch</i> in <i>join, chain</i> .

14. **Liquids** are subvocals that readily unite with other consonants; as, *l* in *blend*, *r* in *brake*, *m* in *amber*, *ng* in *songster*, etc.

15. When the termination *ed* is immediately preceded by an aspirate, the *d* assimilates (becomes like) its cognate *t*; as, *d* in *flushed, missed, looked, tipped*, etc.

This change of sound is called **assimilation**, and by it many subvocals become aspirate; as, *z=s* in *quartz, chintz*, etc.

S, immediately preceded by a subvocal, assimilates *z*; as, *s* in *bids, fobs, fogs, bathes*, etc.

* The sound of *zh* represented by *z*. *Zh* as a digraph is not found in English.

16. The termination *ed* added to so many English words often unites with the word without forming an extra syllable. This is because the last syllable of the original word **coalesces** with the *ed* (unites by a kind of growth).

When, however, the original word ends with *t* or *d*, the added *ed* forms an extra syllable, because *td* and *dd* can not be pronounced as syllables.

LANGUAGE.

17. **Language** is the expression of thought. Thus it may be oral or written.

Oral language is composed of a succession of sounds called **words**. Words are the *signs* of ideas.

Written language is the expression of thought by the use of written or printed words.

18. In reference to its significant parts, a word must contain a *root*, and may contain a *prefix* or a *suffix*.

A *root* is either a single word or that part of a word modified by a prefix or a suffix; as, *fold*, *unfold*, *unfoldment*.

A *prefix* is a letter or syllable united with the beginning of a word to modify its meaning; as, *pre* in *prefix*, *con* in *conclude*, *in* in *include*.

A *suffix* is a letter or syllable united to the end of a word to modify its meaning; as, *less* in *heartless*, *hood* in *childhood*, *ness* in *goodness*.

19. According to form and origin, words are classed as *primitive*, *derivative*, and *compound*.

A *primitive word* is an original root-word, one derived from no other in the same language; as, *go*, *free*, *true*.

A *derivative word* is one composed of a primitive word, and one or more formative elements called prefixes or suffixes; as, *going*, *freedom*, *truth*.

A *compound word* is one composed of two or more primitive or derivative words united into one; as,

school and house	schoolhouse
ink and stand	inkstand
black and bird	blackbird
marble and box	marble-box
rough and tumble	rough-and-tumble.

20. A **syllable** is an elementary sound or combination of sounds made by one effort of the voice, forming a word or part of a word.

Words are also classified as *monosyllables*, *dissyllables*, *trisyllables*, and *polysyllables*.

A *monosyllable* is a word with *one* syllable; as, part, home, large.

A *dissyllable* is a word with *two* syllables; as, partner, home-less, larg-er.

A *trisyllable* is a word with *three* syllables; as, partner-ship, awk-ward-ness.

A *polysyllable* is a word with *more than three* syllables; as, co-part-ner-ship, in-de-struct-i-bil-i-ty.

PART I.

INTRODUCTORY SYNTAX.

THE SENTENCE.

1. A sentence is the expression of a thought in words. It is the essential form in which ideas are communicated, and of which discourse is composed.

1. Faithful study improves the mind.
2. All men are mortal.
3. Order is Heaven's first law.
4. That is the best government which desires to make the people happy, and knows how to make them happy.

— MACAULAY.

Every sentence must begin with a capital letter.

Elements of the Sentence.

2. The principal elements of a sentence are the *subject* and the *predicate*. They are so called because they are essential to its structure.

3. The grammatical subject of a sentence is the noun or pronoun, which represents that of which something is asserted. The *logical* (or complete) subject includes the grammatical subject and its modifiers.

1. The *sun* shines brightly.
2. *Stars* have disappeared.
3. The fleecy *clouds* are beautiful.
4. Can *you* forget a friend?

The sun is the logical subject of sentence 1.

4. The **grammatical predicate** of a sentence is that which is asserted of the subject. It may consist of a verb alone, or a verb combined with an *attribute*. The *logical* (or complete) *predicate* includes the grammatical predicate and its modifiers.

1. The sun *shines* brightly.
2. Stars *have disappeared*.
3. The fleecy clouds *are beautiful*.
4. Can you *forget* a friend?
5. The cottage *was* almost *covered* with roses.
6. Gold *is one* of the most precious metals.

Shines brightly is the logical predicate of *sun* in sentence 1.

5. An **attribute** is a noun, pronoun, or adjective which assigns some class or quality to the subject.

1. We are Time's *subjects*.
2. Can that man be *he*?
3. The pebbles along the beach are *beautiful*.
4. Birmingham glass is *cheap* and *elegant*.

OBS.—A combination of one subject and one predicate is also called a *proposition*.

6. Subordinate elements are those that modify other elements. With respect to form, all elements may consist of—

1. A WORD, the simplest element of a sentence, called a part of speech.

1. *Soon our ships will sail away.*

2. A PHRASE, a group of words containing neither subject nor predicate, and used as a part of speech.

2. *In Holland the stork is protected by law.*

3. *Keep thy heart with all diligence.*

3. A CLAUSE, a proposition used as a part of speech.

4. *When the sun shines the stars disappear.*

7. With respect to their office, subordinate elements are divided into three classes:

1. ADJECTIVE ELEMENTS, those which modify a noun.

1. *A merry heart proves contagious.*

2. *A heart of mirth dispels sorrow.*

3. *A heart which is always merry lightens all care.*

2. OBJECTIVE ELEMENTS, those which limit a transitive verb or verbal by answering the question *what* or *whom* the action affects.

4. *The wind carries the clouds along.*

5. *The United States purchased Alaska from Russia.*

6. *How many peaches did he buy?*

3. ADVERBIAL ELEMENTS, those which modify a verb, an adjective, or an adverb.

7. *An honest toiler sleeps soundly.*

8. *A clear conscience slumbers in innocence.*

9. *Is the lesson very difficult?*

10. *The soldiers fought very bravely.*

Classification of the Sentence.

8. According to their use, sentences are classified as follows:

1. Declarative, which affirm or deny something.

1. Business is the salt of life.
2. The sun may shine to-morrow.
3. We will now discuss in a little more detail the Struggle for Existence.—DARWIN.

2. Interrogative, which are used in asking questions.

4. One is what part of three ?
5. Can a mother forget her child ?
6. Doth God pervert judgment ?
7. And dar'st thou then
To beard the lion in his den,
The Douglas in his hall ?—SCOTT.

3. Imperative, which express a command or an earnest request.

8. Think, decide, and act.
9. Please pass me the fruit.
10. Find the number of cords in this pile of wood.
11. Build thee more stately mansions, O my soul,
As the swift seasons roll !—HOLMES.

4. Exclamatory, which are declarative, interrogative, or imperative sentences so used as to express great emotion.

12. Oh, I am so glad to see you !
13. What business is this of yours ?
14. Speak ! speak ! thou fearful guest !
15. Come here at once !
16. Oh what a tangled web we weave,
When first we practice to deceive !—SCOTT.

OBS.—The subject of an interrogative sentence is placed after the verb or between the parts of a phrase-verb.

The subject of an imperative sentence is usually omitted.

Close every declarative and every imperative sentence with a period (.).

Close every interrogative sentence with an interrogation point (?).

Close every exclamatory sentence with an exclamation point (!).

EXERCISE.

(a) Mention the grammatical subject and predicate of each of the foregoing sentences.

(b) Change the declarative to interrogative sentences; the interrogative to declarative ; the imperative to interrogative.

(c) Construct four exclamatory sentences.

9. According to their form, or the number and rank of statements expressed or contained, there are three kinds or classes of sentences :

1. The **simple sentence**, which is composed of one proposition.

1. Electricity has been harnessed.
2. Rome is the most noted city in the world.
3. A thing of beauty is a joy forever.

OBS.—*One thing* may be asserted of several objects, or *several things* of one object, or *several things* of *several objects*.

In the first case the *subject* is called *compound*; in the second the *predicate* is compound; in the third *both* are compound. But the sentence remains simple.

4. Honor and shame from no condition rise.
5. Education expands and elevates the mind.
6. Men and women think and act.

2. The **complex sentence**, which contains one proposition and one or more clauses.

7. That you may succeed is my desire.
8. Find the cost of 12 hats, if 3 hats cost \$9.
9. Let us have faith that right makes might.
10. We shape ourselves the joy or fear
Of which the coming years are made.—WHITTIER.

3. The **compound sentence**, which contains two or more propositions coördinately united.

11. Guy was faithful; therefore he was rewarded.
12. Cleverness is a desirable quality in men, but it is not the best.
13. The rose is fairest when 'tis budding new.
And hope is brightest when it dawns from fears.
—SCOTT.
14. The hearts of men are their books, events are their tutors, great actions are their eloquence.

EXERCISE.

- (a) Construct three simple sentences.
- (b) Construct four complex sentences—three containing one clause, one containing two clauses.
- (c) Construct three compound sentences—two containing two propositions, and one containing three.

PART II.

ETYMOLOGY—THE GRAMMAR OF WORDS.

PARTS OF SPEECH.

10. Words are divided according to their use in the sentence into eight classes, called **parts of speech**, as follows: *Nouns, pronouns, adjectives, verbs, adverbs, prepositions, conjunctions, and interjections.*

OBS.—Every word of the language belongs to one of these classes. Some words, however, may be used as different parts of speech in different sentences. (See Sec. 136.)

THE NOUN.

11. A **noun** is a word used as a name; as, *John, box, England, virtue.*

12. A **substantive** is a word, phrase, clause, letter, or character used as a noun.

1. *We* is a word.
2. *T* is a letter.
3. *X* is the sign of multiplication.
4. *To read* is instructive, but I prefer *to write.*

5. Fortune helps the *brave*.
6. *Three* is one *fourth* of twelve.
7. *Now* is the accepted time.
8. Do not close a sentence with *for*.
9. *That practice makes perfect* is well known.

As what element in the sentence is each of the foregoing substantives used?

Classification of Nouns.

13. Nouns are of two general classes:

1. **Proper nouns**, the names of particular individuals or objects; as, *Mary*, *Chicago*, *Congress*.
2. **Common nouns**, names common to all of a class of objects; as, *man*, *tree*, *town*.

OBS. I.—Two or more words forming but one name are taken together as one noun; as, *John Brown*, *William the Conqueror*.

OBS. II.—A *proper* noun becomes *common* when it is used to denote one of a class. Thus we can say, "He is the *Webster* of the Senate," meaning that he has ability common to all statesmen like Webster. However, the same name held by more than one person or place is a proper noun; as, *Paris*, *France*; *Paris*, *Ill.* The number of *Johnsons* and *Smiths* is quite large, but the name in each case is a proper noun. In like manner, *common* nouns become *proper* when, by personification, they denote individual objects.

O *Liberty!* what crimes are committed in thy name.

Begin with a capital letter all proper nouns, and words derived from them.

England, English; Shakspere, Shakspearean

EXERCISE.

(a) Mention and classify the nouns in the foregoing observations.

(b) Mention four proper nouns, and employ two of them in sentences.

14. Under common nouns are classed :

1. COLLECTIVE NOUNS, those which, though singular in form, denote more than one ; as, *family, jury, school*.

2. ABSTRACT NOUNS, those that designate a quality, action, or condition of a person or thing considered apart from the person or thing itself ; as, *sweetness, honor, justice*.

OBS. I.—The names of the arts and sciences are abstract nouns, being the names of processes of thought considered apart from (*abstracted from*) the persons who practice them ; as, *astronomy, or music, or painting, etc.*

OBS. II.—Abstract nouns are formed from adjectives, verbs, and concrete nouns by such endings as *ness, hood, head, th, tion, ty, ce, ery, ment, ing*; as, *goodness, or growth, or priesthood, etc.*

EXERCISE.

(a) Write four sentences containing collective nouns.

(b) Make abstract nouns of the following adjectives:

red	broad	happy	patient	prudent
long	strong	weary	foolish	perfect

(c) Make abstract nouns of the following verbs, and use four of them in sentences:

fly	think	steal	judge	convert
rob	move	thrive	grow	protect

(d) Mention collective nouns describing groups of the following objects:

fish	girls	ships	soldiers
bees	deer	horses	sailors

(e) Classify the nouns in the following:

1. The procession passed the court-house at noon.
2. Interest is money paid for the use of money.
3. How Drainage Changes the Surface of Land.

(A chapter title.)

4. The product of the means equals the product of the extremes.

5. A sense of duty pursues us ever. It is omnipresent, like the Deity. If we take to ourselves the wings of the morning, and dwell in the uttermost depths of the sea, duty performed or duty violated is still with us, for our happiness or our misery. If we say the darkness shall cover us, in the darkness as in the light our obligations are yet with us.—WEBSTER.

6. Not in anger, not in pride,
Pure from passion's mixture rude
Ever to base earth allied,
But with far-heard gratitude,
Still with heart and voice renewed,

To heroes living and dear martyrs dead,
The strain should close that consecrates our brave.

—LOWELL.

THE PRONOUN.

15. A **pronoun** is a word used instead of a noun.

1. *I* have a ring; *it* was *my* mother's.
2. The boys are kind; *they* wait for *us*.
3. *I* held *it* truth, with *him* who sings
To one clear harp in divers tones,
That men may rise on stepping-stones
Of *their* dead selves to higher things.

—TENNYSON.

The noun or substantive for which a pronoun stands is called its *antecedent*. The word *antecedent* means *given before*. When it does not precede the pronoun, the antecedent is clearly understood, or readily supplied, as in the case of *I* and *it* in sentence 3.

Mention the pronouns in the preceding sentences; also the antecedents of *it*, *they*, *I*, *it*, and *their*.

Classification of Pronouns.

16. Pronouns, besides merely taking the place of a noun, have other and different functions in the sentence; hence, though few in number, they are grouped according to their use into four general classes — *personal*, *interrogative*, *relative*, and *adjective*.

17. A **personal pronoun** is one representing, by its form, the speaker, the person spoken to, or the person or thing spoken of.

- | | |
|--------------------------------|--------------------------------------|
| 1. <i>I</i> am here. | 3. <i>He</i> has met <i>us</i> . |
| 2. <i>We</i> hear <i>you</i> . | 4. <i>She</i> will see <i>them</i> . |

Which of the above pronouns represent a person or persons speaking? Which persons spoken to? Which represent persons spoken of?

18. Personal pronouns are classified as follows:

1. The SIMPLE PERSONAL PRONOUNS and their various inflectional forms, which are *I* and *we*, *thou* and *you*, *he*, *his*, and *him*, *she* and *her*, *it*, *them*, and *they*.

2. The COMPOUND PERSONAL PRONOUNS, which are *myself*, *thyself*, *yourself*, *himself*, *herself*, *itself*, *yourselves*, *ourselves*, *themselves*.

19. An **interrogative pronoun** is one used in asking a question.

1. *Who* comes here?
2. *Which* will you take.
3. *What* can you do?
4. *Whom* do you see?

The interrogative pronouns are *who* (*whose* and *whom*), *which*, *what*.

Which and *what* are also used as interrogative adjectives. (See Sec. 27.)

EXERCISE.

(a) Construct five sentences, using simple and compound personal pronouns.

(b) Construct sentences illustrating the interrogative pronoun. What kind of sentences are they?

20. A **relative pronoun** is one which both represents an antecedent and connects with it a modifying clause. Thus it has two offices — that of *pronoun* and of *connective*.

1. We saw the man *who* built the castle.
2. The fur *which* warms a monarch warmed a bear.
3. Thou hadst a voice *whose* sound was like the sea.
4. Words *that* connect parts of sentences are called conjunctions.
5. I knew not *what* I was playing.
6. Such *as* I have I will give you.

21. Relative pronouns are classified under two heads:

1. The SIMPLE RELATIVE PRONOUNS, *who* (*whose* or *whom*), *which*, *that*, and *what*.

As, used after *such* and *same*, and *but* used after a negative, are regarded as relatives.

1. I love such *as* love me.
2. This is the same *as* you saw.
3. There is no patriot *but* will defend his country.

2. The COMPOUND RELATIVE PRONOUNS, which combine *so* or *ever* with *who*, *which*, and *what*; as,

whoever	whichever	whatever
whosoever	whichsoever	whatsoever

Such relatives are used when the implied antecedent is indefinite, or is equivalent to *anyone*, *anything*, etc.

4. Take whatever you desire.
5. Whosoever will may come.
6. Choose whichever you need.

22. The different relative pronouns are commonly restricted in use to certain antecedents, as follows :

1. *Who* is commonly used to represent persons.

1. We trust men *who* are honest.
2. Blessed is he *who* has found his work.

2. *Which* is used to represent animals and things.

3. Evils *which* can not be cured must be endured.
4. I saw the horse to *which* you refer.

3. *That* is used to represent persons, animals, or things.

5. That is the book *that* I wanted.
6. He is one of those *that* deserve very well.

4: *What* is used to represent things only, and usually has no antecedent expressed.

7. Say *what* you wish.
8. Praising *what* is lost

Makes the remembrance dear.—SHAKSPERE.

23. In the use of relatives, *that* is preferred to *who* or *which*—

1. When the antecedent includes both persons and things.

1. See the *pirates* and the *booty that* we have captured.
2. Yonder are the *girls* and the *flowers that* compose our national bouquet.

2. When it connects a restrictive clause—one which limits or defines the antecedent.

3. Nature never did betray the heart *that* loved her.
4. *All that* is good a man may learn from himself.
And much, too, that is bad.—BAILEY.
5. Who *that* hath ever been
Could bear to be no more?—MONTGOMERY.

24. In the use of relatives, *who* or *which* is preferred to *that*—

1. When the antecedent is modified by *that*.

1. That artist *whom* you saw.
2. That remark *which* you made.

2. When they introduce a non-restrictive clause—one which adds a new fact about the antecedent. In such cases they are equivalent to *and he*, *and it*, etc.; *for he*, *for it*, etc.

3. Congress appointed a commissioner, *who* negotiated a treaty.

OBS.—An adjective pronoun is a limiting adjective which represents a noun understood.

1. Most days are bright; *some* are dark.
2. *Many* are called; but *few* are chosen.

For discussion of the adjective pronoun, see Sec. 28.

EXERCISE.

(a) Classify the italicized words in the foregoing sentences, and mention the parts which each one connects.

(b) Fill the following blanks with appropriate relative pronouns:

1. Ventilation is a matter — few understand.
2. He knew not — they were.
3. He married a French lady — they say was very witty.
4. — do men say that I am ?
5. I see the man — I think is to make the speech.
6. — should I find but my cousin ?
7. He — is giddy thinks the world turns round.
8. She's fair — beauty only makes her gay.

(c) Construct sentences illustrating the use of each one of the relative pronouns; mention the use of each relative, both as a pronoun and as a connective.

(d) Give two examples where *that* is preferred to *who* or *which*. Why?

THE ADJECTIVE.

25. An **adjective** is a word used to modify the meaning of a noun or pronoun; as, *good* men, *the* girl, *great* writers, *ten* houses.

Adjectives modify (measure, restrict, or bound) the application of the noun with which they are used, and may be employed either directly with the modified word, or as an attribute of the predicate describing the subject.

1. *Fine* gold is found in Alaska.
2. Gold is *ductile* and *malleable*.

The Classification of Adjectives.

26. Adjectives are of two general classes :

1. The **qualifying adjective**, which modifies the meaning of a noun or pronoun by denoting quality ; as, *sweet* apples, *running* brooks, *warm* days.

OBS.—Adjectives derived from proper names are called *proper adjectives*, and should begin with a capital letter ; as, *Roman* art, *English* vessels. A few exceptions occur in the case of words that have become common ; as, *china* cup, *paris* green, etc.

2. The **limiting adjective**, which limits the meaning of a noun or pronoun without denoting quality ; as, *a* book, *this* apple, *two* days.

27. Limiting adjectives are classified as follows :

1. The **ARTICLE ADJECTIVES**, *a* (or *an*) and *the*. *A* (or *an*) is called the *indefinite article adjective* because it points out one, but no particular, object ; as, *a* book, *an* orange. *A* is used before an initial consonant sound, and *an* before an initial vowel sound ; as, *a* peach, *an* oak, *a* youth, *an* hour. *The* is called the *definite article adjective* because it points out some particular object ; as, *the* book, *the* desk.

2. NUMERAL ADJECTIVES, those which denote number; as, *one*, *two*, *first*, *second*. Numeral adjectives may be—

- (a) *Cardinal*, denoting *how many*; as, *four*, *five*.
- (b) *Ordinal*, denoting *serial order*; as, *fourth*, *fifth*.

Numeral adjectives include such words as *double*, *triple*, *two-fold*, *three-fold*, denoting repetition; as, a *double cord*, a *three-fold* sense.

3. INTERROGATIVE ADJECTIVES, those used in asking questions.

1. *Which* book will you read?
2. One is *what* part of three?
3. *Whose* watch is this?

The interrogative adjectives are *which*, *what*, and *whose*.

OBS.—Interrogative adjectives become pronouns when the nouns they limit are removed.

4. DEMONSTRATIVE ADJECTIVES, those that point out objects definitely.

4. *This* book is mine; *that* slate is yours.
5. *These* apples are sweet; *those* grapes are sour.

The principal demonstratives are :

this	these	former	same	yon
that	those	latter	both	yonder

5. INDEFINITE ADJECTIVES, those that point out objects indefinitely.

6. *Some* valleys are narrow; *many* plains are wide.
7. *Such* crimes were common in *other* days.

The principal indefinite adjectives are :

some	all	other	such	much
many	any	another	few	little

THE ADJECTIVE PRONOUN.

28. An **adjective pronoun** is a limiting adjective so used as to represent a noun or pronoun understood. The omission of the noun changes a purely limiting word into a pronoun.

1. *That* is Harry's pencil.
 2. *Some* (plains) are fertile; *many* are barren.
 3. And say to all the world, "*This* was a man."
 4. *All* are needed by each *one*.
- Nothing is fair or good alone.—EMERSON.

The most common adjective pronouns are :

1. **INDEFINITE**—*one, none, any, some, each, either, neither, other, another, else, several, all, few, little, many*.
5. Read *several* (stanzas), not *all*.
2. **DEMONSTRATIVE**—*this, that, these, those, such, both, former, latter*.
6. You will use *this* (pencil), I will use the *other*.

OBS. I.—*Each, either, neither* have a distributive force. *Each* means all the individuals of a class taken separately, and may refer to two or more.

1. Useless (*is*) *each* without the other.

Either and *neither* are applied to one of two objects only. When referring to more than two, *any* and *none* should be used.

2. You may read *either* of the two poems.
3. *Neither* of the two will please you.
4. *Any* of the four may suit you.
5. *None* dare brave the storm.

OBS. II.—*One* and *other*, when used in pairs, represent objects acting upon each other, and are thus called *reciprocals*.

1. The girls saw one another. The girls saw— one saw another.
2. They saw each other. They saw— each saw the other.

In these constructions *one* or *each* and *other* may be used interchangeably as subjects of the sentence. Use *each* with *other* in referring to two objects, and *one* with *another* in referring to more than two. Sometimes the two parts of the reciprocals may be used separately, as in example 1, under Obs. I, page 32.

EXERCISE.

(a) Construct sentences illustrating the use of the following classes of adjectives, viz.: *Qualifying, proper, interrogative, article, cardinal, and ordinal*.

(b) Construct sentences illustrating the use of the following words, (1) as limiting adjectives, and (2) as adjective pronouns:

this	none	many	either	such
that	some	few	neither	both

(c) Construct sentences containing reciprocal pronouns.

(d) Classify the adjectives and pronouns in the following examples, and tell the use of each :

1. This was the noblest Roman of them all.
2. A thousand years are but as yesterday.
3. A hundred men were drawn up in one long line.
4. Give me this favor, and I will ask no more.
5. Few things are impossible to diligence and skill.

6. Of the ancient architecture and most expressive beauty of their country there is now little vestige left; and it is one of the few reasons which console me for the advance of life, that I am old enough to remember the time when the sweet waves of Reuss and Limmat were as crystalline as the heavens above them; when her pictured bridges and embattled towers ran unbroken round Lucerne; when the Rhine flowed in deep-green, softly-dividing currents round the wooded ramparts of Geneva. — RUSKIN.

7. Green be the graves where her martyrs are lying !
 Shroudless and tombless they sunk to their rest,
 While o'er their ashes the starry fold flying
 Wraps the proud eagle they roused from his nest.

Borne on her Northern pine,
 Long o'er the foaming brine
 Spread her broad banner to storm and to sun ;
 Heaven keep her ever free,
 Wide as o'er land and sea
 Floats the fair emblem her heroes have won ! — HOLMES.

8. Two Voices are there ; one is of the Sea,
 One of the Mountains ; each a mighty voice ;
 In both from age to age thou didst rejoice,
 They were thy chosen music, Liberty ! — WORDSWORTH.

THE VERB.

29. A **verb** is a word used to assert action, being, or state; as, he *runs*, they *live*, I *am*.

The term *verb* is from the Latin *verbum*, meaning *the word*. It is so called because it is *the* word of a sentence — the part of speech without which no assertion can be made.

Classification of Verbs.

30. According to their use, verbs are of three kinds or classes :

1. The **transitive verb**, one that expresses action exerted on some object.

1. He *broke* the vase.
2. Words *pay* no debts.
3. *Have you seen* the comet?
4. Nickel *resembles* silver.

OBS.—Transitive verbs are such as require an object in order to make a complete predication.

The object of such verbs is the noun or substantive which names that upon which the doer or agent acts.

2. The **intransitive verb**, one that expresses action or state which is not exerted on any object.

5. He *works*.
6. We *travel*.
7. Friends *come*.
8. Will they *go*?
9. Black Beauty *will go* till he *drops*.

OBS.—Some verbs may be used either transitively or intransitively. The *use* of a word (syntax), not its *form*, determines whether it is transitive or intransitive. See Obs. 3, Sec. 78 (where prepositions used with verbs are treated).

He *ran* a race. The boy *ran*.

3. The **copulative verb**, one which requires an attribute describing the subject in order to form a complete predicate. The attribute may be a *substantive* or an *adjective*.

10. Stars *are* suns.
11. He *appears* thrifty.
12. She *seems* studious.
13. Lincoln *became* president.
14. She *walks* a queen.
15. It *looked* beautiful.
16. Literature *is* the thought of thinking souls.

The verb *be* is the assertive element of the sentence. It links the attribute with the subject, and is thus called the *copula* (Latin for *link*). *Be* is found in all verbs, either expressed or understood.

17. While I *am* writing, he *is* thinking.

18. He stood (*was standing*) while I sat (*was sitting*).

Thus every verb has two distinct elements—one is *assertive*, the other *attributive*. The latter, separated from the former, becomes a participle having no power to express a thought.

OBS.—When the verb *be* is used to assert mere existence, it is not copulative, but *finite*, and is the grammatical predicate of the sentence. When thus used, it is generally preceded by the expletive *there*, or followed by limiting words denoting place.

1. *There was a storm.*
2. *He is in Boston.*
3. *Were you there?*
4. *I am on the way.*
5. *They will be at home.*
6. *Our times are in His hands.*

EXERCISE.

(a) Construct three sentences illustrating the use of a transitive verb. Construct three sentences illustrating the use of an intransitive verb. State the main difference between these two classes of verbs, and define the *object* of the former.

(b) Employ in eight sentences eight copulative verbs selected from the following list, and state the office of the copula and that of the attribute:

appear	create	grow	smell	is made
appoint	elect	name	walk	is called
become	esteem	regard	run	is thought
continue	feel	render	move	is regarded

(c) Classify the verbs in the following sentences according to their use. Name the subjects and objects of transitive verbs, and the subjects and attributes of copulative verbs :

1. It snows and the wind blows.
2. The smoke rained flakes of soot upon our heads.
3. Blow, winds, and crack your cheeks! rage! blow!
4. But wild ambition loves to slide, not stand.
5. The cars move rapidly and safely.
6. Did you see the comet?
7. A blue flag indicates general rain or snow.
8. Progress is the law of life.
9. But who can paint
Like Nature? Can imagination boast,
Amid its gay creation, hues like hers? — THOMSON.
10. No personal consideration should stand in the way of performing a duty.
11. What the Puritans gave the world was not thought, but action.—WENDELL PHILLIPS.
12. The world we live in is a fairyland of exquisite beauty, our very existence is a miracle in itself, and yet few of us enjoy as we might, and none of us as yet appreciate fully, the beauty and wonders which surround us.—LUBBOCK.
13. We are met on a great battle-field of that war. We are met to dedicate a portion of it as the final resting-place of those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But in a larger sense, we can not dedicate, we can not consecrate, we can not hallow this ground. The brave men, living and dead, who struggled here have consecrated it far above our power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here.—ABRAHAM LINCOLN.

14. My heart leaps up when I behold
 A rainbow in the sky:
 So was it when my life began,
 So is it now I am a man,
 So be it when I shall grow old
 Or let me die !
 The Child is father of the Man :
 And I could wish my days to be
 Bound each to each by natural piety.—WORDSWORTH.

THE ADVERB.

31. An **adverb** is a word used to modify the meaning of a verb, an adjective, or another adverb. It limits the action or state expressed by the verb just as an adjective limits the meaning of a noun. By expressing degree or quality the adverb modifies an adjective or an adverb.

1. He speaks *rapidly* and *forcibly*.
2. The paper is *very* white.
3. Opinions formed *hastily* are *often* erroneous.
4. He spoke *exceedingly* well.

Classification of Adverbs.

32. Some adverbs have no office except to modify a single word or element; others have some additional office. According to their use, therefore, adverbs are of three kinds or classes—*simple*, *interrogative*, and *conjunctive*.

33. Simple adverbs are those that directly limit some verb, adjective, or adverb. They are divided according to their meaning into the following classes:

1. **ADVERBS OF TIME**, such as answer the questions, When? How long? How often?

1. I am busy *now*.
2. I shall return *soon*.
3. He will sail *to-day*.
4. Come *early*.
5. He went *yesterday*.
6. He writes *daily*.

2. ADVERBS OF PLACE, such as answer the questions,
Where? Whither? Whence?

7. Are we all *here*?
8. We shall soon go *abroad*.
9. Move *forward* at once.
10. *Whither* has he gone?
11. *Hither* have we come.
12. *Yonder* are two boys playing.

3. ADVERBS OF MANNER, such as answer the questions, How? In what way?

13. The brook flows *smoothly* along.
14. His words were *rudely* spoken.
15. Our ranks were *quickly* broken.
16. We *easily* forget our misdeeds.
17. One can *readily* imagine himself a prince.

4. ADVERBS OF DEGREE, such as answer the questions, How much? To what extent?

18. The waters are *very* cold.
19. The field was *partly* plowed.
20. Both boys read *equally* well.
21. He is *too* fond of reading.
22. She is *wholly* devoted to her art.

34. An **interrogative adverb** is an adverb used in asking questions in reference to manner, time, place, or cause.

23. *How* long will you remain?
24. *When* do you expect your friends?
25. *Where* shall we go to-morrow?
26. I did not find out *whence* he had come.
27. No one knew *how* he had done it.

35. A **conjunctive adverb** is an adverb that modifies a word in a clause, and also connects that clause with some word in the proposition.

Such adverbs thus have a double office in the sentence —that of *adverb* and of *conjunction*. For fuller treatment, see Sec. 134.

1. Make hay *while* the sun shines.
2. I went *because* I was invited.
3. He stood *where* he could see the procession easily.

OBS. I.—Adverbs sometimes limit prepositional phrases or entire clauses.

1. He stood *wholly* within the shadow.
2. The result was *far* beyond our hopes.
3. He lives *just* around the corner.
4. He found the book *exactly* where he laid it.

OBS. II.—A few adverbs limit not merely the *verb*, but the whole sentence, by showing the degree of confidence with which the assertion is made, or by indicating its relation to other statements. They are called *modal adverbs*.

1. *Certainly* I will go.
2. *Perhaps* I shall remain.
3. He will be present *doubtless*.
4. *Possibly* he may sing.
5. They will come *assuredly*.
6. *Indeed* you are right.

Yes, nay, no, and not are also classed as modal adverbs.

36. Most adverbs of manner and some others are formed from adjectives by adding *ly*; as, bright, bright-*ly*; rough, rough-*ly*.

When the adjective ends in *le*, the *e* is changed to *y*; as, *gentle*, *gent-ly*. When the adjective ends in *ic*, *al* is added before suffixing *ly*; as, *tragic*, *tragic-al-ly*. Prefixes and suffixes make a few adverbs out of adjectives; as, *wry*, *awry*; *all*, *alway*. One, two, and three become *once*, *twice*, *thrice*.

A few adverbs are root-words; as, *now*, *not*, *well*, *so*, etc.

Many words are used either as adjectives or adverbs without a change of form.

1. He is a *well* man. He acted *well* his part.
2. He went *yonder*. He went to *yonder* grove.
3. I saw him *last* week. He came *last*.
4. She is the *best* singer. She sings *best*.

EXERCISE.

(a) Construct sentences, three containing interrogative adverbs and three conjunctive.

(b) Make lists of simple adverbs, five of each class, viz.: Of *time*, *place*, *manner*, and *degree*. Employ each of these in sentences.

(c) Select three sentences illustrating the use of different modal adverbs.

(d) Construct sentences, using six of the following words as modal adverbs:

verily	surely	perhaps
yes	truly	perchance
indeed	therefore	doubtless
no	not	undoubtedly

(e) Use in sentences the following adjectives; in other sentences adverbs derived from them:

bright	hard	magic
grand	just	sudden
noble	scarce	amiable

(f) Classify the adverbs in the following passages, and tell what each one limits:

1. Here rests his head upon the lap of earth.
2. Lightning flashed vividly in the clouds.
3. The stately train dashed furiously along.
4. The branches swayed gently hither and thither.
5. Whithersoever thou goest, there will I go.
6. The engineer has had a pretty general experience.
7. He walked too long and too far.
8. The moving moon went up the sky,
 And nowhere did abide;
 Softly she was going up,
 And a star or two beside.—COLERIDGE.
9. All around bloomed the beautiful roses, and through the gentle evening air the swallows flitted, twittering cheerily.—FIELD.
10. Make a song of the swallows and the roses, and it shall be sung forever, and your fame shall never die.
—FIELD.
11. Where are the swallows fled?
12. Fair laughs the Morn, and soft the zephyr blows,
 While proudly riding o'er the azure realm
 In gallant trim the gilded vessel goes.—GRAY.
13. Go, forget me, and to-morrow
 Brightly smile and sweetly sing!
 Smile,—though I shall not be near thee;
 Sing,—though I shall never hear thee!—CHARLES WOLFE.
14. I wind about, and in and out,
 With here a blossom sailing,
 And here and there a lusty trout,
 And here and there a grayling.—TENNYSON.

THE PREPOSITION.

37. A preposition is a connective word of a phrase showing the relation of its object to the word which the phrase modifies.

1. A figure *in* bronze stood *on* the mantel.
2. The vessels came *into* port *after* the storm.
3. The road *along* the river and *through* the wood was very level.

Different relations are expressed by different prepositions, as will be seen in the following:

He stood	$\left\{ \begin{array}{l} \text{against} \\ \text{in} \\ \text{by} \\ \text{under} \end{array} \right.$	the house.	My house is	$\left\{ \begin{array}{l} \text{under} \\ \text{on} \\ \text{by} \\ \text{beyond} \end{array} \right.$	the hill.
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A preposition, combined with its object, is called a *prepositional phrase*.

38. The object of a preposition is the substantive related by the preposition to the word which the phrase modifies. The word modified may be:

1. A noun.
 1. He carries a *letter* of credit.
2. A verb.
 2. He *sat* under a tree.
3. An adjective.
 3. The hall was *bright* with lamps.
4. An adverb.
 4. She reads *well* for a child.

39. The principal relations expressed by prepositions are :

1. Those of place.

1. He lives *in Europe*.
2. The child lay *on the bed*.

2. Those of time.

3. He will study *till night*.
4. They will come *on the morrow*.

3. Those of cause or manner.

5. She died *of a broken heart*.
6. He was punished *for his crime*.
7. They were stifled *by the smoke*.
8. Sanctify us *through thy truth*.

4. Those of possession, kind, or character.

9. That is the *home of my father*.
10. This is a *volume of poetry*.
11. Bring me a *bar of iron*.

Classification of Prepositions.

40. Prepositions may be classified as :

1. **Simple**, consisting of a single word.

at	from	of	toward
by	in	on	through
for	into	to	round

2. **Phrase prepositions**, consisting of two or more words used as one.

as to	out of	according to
as for	instead of	in regard to
but for	because of	on account of

3. Participial prepositions—participles used to show relation only.

concerning	regarding	touching
bating	excepting	respecting

Obs.—Usage often unites certain prepositions with verbs to express action, being, or state. Sometimes they are closely united—as, *withstand*, *overcome*; sometimes loosely—as, break *off*, laugh *at*, agree *to*. Such prepositions should be regarded as integral parts of the verb.

EXERCISE.

(a) Write answers to the following questions: What is a preposition? What is its office in the sentence? Of what does it form a part? What is a prepositional phrase, and what parts of speech may it modify? What is a simple preposition? A phrase preposition? A participial preposition?

(b) Mention two or more prepositions that may be successively and appropriately used in each of the following examples:

1. The book is — the desk.
2. We traveled — Europe.
3. This diamond was sent — Maud.
4. They find game — the river.
5. We shall start — daybreak.
6. We rowed — the current.
7. They will sail — the sea.

(c) Fill the following blanks with appropriate prepositions:

1. The hills are covered — a carpet — green.
2. We shall ride — our friends — the streets.
3. They begin work — June — sunrise.
4. I bring fresh showers — the thirsty flowers — sea and storm.

5. Humility becometh the converse — man — his Maker.
6. Heavy showers fell — the night, but the clouds disappeared — sunrise.

(d) Employ as prepositions at least ten of the following words, commonly used as such:

aboard	behind	since
about	beneath	till
above	besides	under
across	between	until
after	down	unto
against	during	up
along	ere	upon
around	except	with
athwart	over	within
before	past	without
below	round	

(e) Mention the prepositional phrases in the following sentences, and tell what each one modifies. Name also the preposition and the object:

1. The seat under the tree is a favorite resort for the village folk.
2. Midlothian is famous for its quarries of freestone.
3. The proud are always provoked by pride.
4. A jealous love lights his torch from the firebrands of the furies.
5. Thrift of time will repay you in after life with a usury of profit beyond your most sanguine dreams.

— GLADSTONE.

6. The tree of knowledge in your garden grows
Not single, but at every humble door.— HOLMES.
7. Hand in hand with angels
Through the world we go;
Brighter eyes are on us
Than we blind ones know.— LUCY LARCOM.

8. I chatter over stony ways,
 In little sharps and trebles
 I bubble into eddying bays,
 I babble on the pebbles.—TENNYSON.

THE CONJUNCTION.

41. A **conjunction** is a word used to unite sentences or parts of sentences.

1. Boys *and* girls play, *but* men *and* women work.
2. Our bugles sang truce, *for* the night-cloud had lowered.

Classification of Conjunctions.

42. According to their office in the sentence, all conjunctions, whether pure conjunctions or conjunctive words, may be grouped into two general classes—*coördinate* and *subordinate*.

43. Coördinate conjunctions connect parts of equal rank; as,

Sarah *and* Susan are students.

And coöordinates (puts in equal order or rank) the nouns *Sarah* and *Susan* by making them equally the subject of the sentence.

Coördinate conjunctions are of four kinds or classes:

1. COPULATIVE CONJUNCTIONS, connecting parts in harmony with each other.

1. The boy *and* girl are brother *and* sister.
2. Grant was a soldier; *moreover*, he was a statesman.
3. Welcome the coming *and* speed the parting guest.

The principal copulative conjunctions are :

and	so	likewise	now
	also	besides	moreover
	too	even	furthermore

OBS.—*And* places the parts in perfect equality. All others are associated with *and*, expressed or understood, to give emphasis or add an additional idea. The semicolon usually represents *and* when it is omitted.

1. He was an able judge ; (and) *besides*, he was just.
2. They were shrewd; *likewise*, honest.

2. ADVERSATIVE CONJUNCTIONS, uniting parts in opposition to, or in contrast with, each other.

1. The horse was drowned, *but* the rider escaped.
2. It rains, *yet* we shall sail to-day.

The principal adversative conjunctions are :

but	yet	now	nevertheless
	still	however	notwithstanding

OBS.—*But* denotes opposition without emphasis; all others are associated with *but*, expressed or understood, to give emphasis or some additional idea. The semicolon usually represents *but* when it is omitted.

3. ALTERNATIVE CONJUNCTIONS, offering or denying a choice.

3. He can neither sing *nor* play.
4. I am engaged, *otherwise* I would accept.
5. Sink or swim, live or die, survive or perish. I give my hand and my heart to this vote.—WEBSTER.

The alternative conjunctions are *or* and *nor*, which merely offer or deny a choice; *else*, *otherwise*, associated with *or* to express emphasis; *either* and *neither*, correlatives of *or* and *nor*.

For definition of correlatives, see Obs., Sec. 44.

4. CAUSAL CONJUNCTIONS, uniting parts, one of which is the cause, reason, or result of the other.

6. He blushes; *therefore* he is guilty.
7. The crop is abundant; *hence* the soil is fertile.
8. Take an umbrella, *for* it may rain.

The principal causal conjunctions are:

accordingly	hence	therefore
consequently	so	wherefore
for	thus	thereupon

44. Subordinate conjunctions connect parts of unequal rank.

I will sing *if* you wish.

If subordinates (puts in lower order or rank) the clause, *you wish*, to the proposition, *I will sing*, by making it a mere modifier of the predicate, *will sing*.

Subordinate conjunctions are employed to connect clauses with the words which the clauses modify. For a fuller treatment, see Sec. 130.

Obs.—Conjunctions used in pairs are called *correlatives* (having mutual relations), because they introduce and connect two *alternatives*. The former member of the pair awakens the expectation of another element, and is always followed by the latter.

1. *Both* the express and the mail were robbed.
2. You may *either* go *or* stay.
3. *Though* I am old, *yet* I am strong.

The principal correlatives are :

both — and	though — yet	so — as
either — or	if — then	such — as
neither — nor	as — as	not only — that
whether — or	as — so	not only — but also

EXERCISE.

(a) Mention the different classes of conjunctions. Define each class, and give examples. Which class connect propositions? Which unite clauses with propositions? What different parts of a sentence may they connect?

(b) Construct sentences containing the following words as conjunctions :

and	or	either
but	nor	neither
also	hence	therefore

(c) Classify the conjunctions in the following, and mention the words, phrases, or propositions which each connects :

1. Wishes fail, but wills prevail.
2. They will dine with you or me.
3. Both you and he may win a prize.
4. He is very young, yet he is efficient.
5. They are not angry, but excited.
6. Fast or slowly the snow drives in.
7. She is neither old nor infirm.
8. We rode over the hills and across the valley.
9. Some nouns are used either in the singular or plural.
10. The English were well prepared for battle; therefore they made ready their lines.
11. Not what we give, but what we share—
For the gift without the giver is bare.— LOWELL.

THE INTERJECTION.

45. An **interjection** is an exclamatory word used to express sudden emotion or surprise. It has no organic relation with the other parts of the sentence, and may be known by the use of the exclamation point (!), either directly after it or at the end of the sentence.

1. *Hark!* they whisper.
2. *Alas!* I have wronged a friend.
3. *Pshaw!* what a ridiculous story!
4. *Hip, hip, Hurrah!* Hurrah! Hurrah!
5. Oh for a lodge in some vast wilderness!
6. O Time! O Fate!

Many words generally used as other parts of speech may be *used* as interjections, and when so used should be considered as such.

7. *Peace!* breathe not his name.
8. *Hark!* I hear sweet music.
9. *Strange!* must he go so soon?

OBS.—A phrase or a clause may be used as a single exclamation and thus become an *interjection phrase* or an *interjection clause*.

1. Thunder and lightning!
 2. Oh that I had the strength of ten thousand!
-

INFLECTION.

46. **Inflection**, in grammar, is a change in the form of a word to vary its meaning or use.

That *form* of a word upon which inflections are made is called the *stem*.

Inflections are made in four ways:

1. By a change within the word; as, write, *wrote*; man, *men*.
2. By adding a letter or syllable; as, man, *men's*; hear, hears, *hearing*.
3. By auxiliary words; as, see, *will see*; look, *may look*; excellent, *more excellent*.
4. By the substitution of a word different in spelling and in sound; as, good, *better*, *best*; be, *am*, *is*, *was*.

Words are inflected to show *person*, *number*, *gender*, *case*, *voice*, *mode*, *tense*, and *degree of comparison*. The inflection of nouns and pronouns is called *declension*; that of adjectives and adverbs, *comparison*; that of verbs, *conjugation*.

NOUNS AND PRONOUNS.

47. Nouns are inflected to show *number*, *gender*, and *case*, while they show *person* by their *use* as determined by the context. Pronouns are inflected to show *person*, *number*, *gender*, and *case*.

Person.

48. **Person** is that *use* or *form* of nouns and pronouns which shows whether they denote persons speaking, persons spoken to, or persons or things spoken of. There are three persons, as follows:

1. The **first person**, which denotes the speaker.

1. *We, the people, govern.*
2. *Many evils beset us.*

2. The **second person**, which denotes the person spoken to.

3. *You are right, Clara.*
4. *Fellow citizens, a crisis has arisen.*

3. The **third person**, which denotes the person or thing spoken of.

5. *Julia studies music.*
6. *Washington was a surveyor.*

OBS.—Nouns are usually in the third person. When, however, they are used as *appositives*,* or independently as terms of address, they may be in the first person, or in the second, as seen in examples 1, 3, and 4 above.

EXERCISE.

How is person denoted? Name and define the persons. Employ a noun and a pronoun in each person in sentences.

Number.

49. **Number** is that *form* of a noun or pronoun which distinguishes *one* object from *more* than one. There are two numbers:

1. The **singular number**, which denotes but one object; as, *boy, girl, it, she.*

2. The **plural number**, which denotes more than one object; as, *boys, girls, they.*

* For fuller treatment of *appositives*, see Sec. 59.

Nouns indicate their plurals by inflection. The singular number is regarded as the *stem* of the noun. To this stem various inflections are added to express the plural number.

50. The plurals of most nouns are regularly formed—

1. By adding *s* to the singular when it ends with a sound that will unite or coalesce with *s*; as, book, books; tree, trees; alley, alleys.
2. By adding *es* to the singular of nouns ending in *s*, *x*, *z*, *sh*, and *ch* (soft); as, box, boxes; church, churches; marsh, marshes; topaz, topazes.

51. The plurals of certain nouns are irregularly formed as follows:

1. Most nouns ending in *o*, preceded by a consonant, add *es*; as, cargo, cargoes; torpedo, torpedoes; but others, like the following—canto, octavo, solo, tyro, piano, halo, virtuoso, zero, grotto, quarto—add *s* only.
2. The plural of nouns ending in *y*, preceded by a consonant, is formed by changing *y* to *i* and adding *es*; as, city, cities; sky, skies.
3. The following twelve nouns ending in *f* form their plural by changing *f* to *v* and adding *es*; as, loaf, loaves; the three ending in *fe* form their plural by changing *f* to *v* and adding *s*; as, life, lives.

elf	calf	leaf	loaf	life
self	half	beef	thief	wife
shelf	wolf	sheaf	wharf	knife

4. *Ox* adds *en* for its plural; *child*, *ren*. *Brother*, in one of its two plurals, adds *en*, and also has a vowel-change, *brethren*.

5. All nouns ending in *ff* add *s* only, except *staff* (meaning a stick), when *ff* is changed to *v* and *es* is added. But *staff* (meaning a body of officers) has a regular plural.

6. The plurals of letters, figures, characters, signs, and words, when used merely as *words*, are usually formed by adding the apostrophe and *s* ('s); as, *t*, *t's*; *2*, *2's*; *+*, *+'s*; *oh*, *oh's*, etc.

7. Most compound nouns pluralize the base, or part described; as,

<i>Singular.</i>	<i>Plural.</i>
merchant-tailor	merchant-tailors
aide-de-camp	aides-de-camp

8. Parts of a compound noun, equally prominent, are both pluralized; as,

<i>Singular.</i>	<i>Plural.</i>
man-servant	men-servants
knight-templar	knights-templars

9. Compound nouns, whose parts are so united as to form a single word or expression, pluralize the last part; as,

<i>Singular</i>	<i>Plural</i>
spoonful	spoonfuls
Frenchman	Frenchmen
stepson	stepsons
fellow-servant	fellow-servants
maidservant	maidservants
forget-me-not	forget-me-nots

10. Nouns from foreign languages, if their use has become common, may form their plurals in the regular way, or retain their foreign plurals. Both forms are here given:

<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
cherub,	cherubs	formula	formulas	bandit	bandits
{ cherubim	{ cherubim	{ formulæ	{ formule	{ banditti	{ banditti

11. Others, not so common, retain their foreign plurals. Some examples of these are:

<i>LATIN.</i>		<i>GREEK.</i>	
<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
radius	radii	analysis	analyses
datum	data	thesis	theses
stratum	strata		
vertex	vertices		
axis	axes	<i>FRENCH.</i>	
genus	genera	beau	beaux
crisis	crises	(Mr.)	Messieurs
		(Mrs.)	Mesdames

NOTE.—For further illustrations, see lists in the spelling-book.

12. By a vowel change within the word:

<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
man	men	tooth	teeth
woman	women	louse	lice
mouse	mice	goose	geese

OBS. I.—Abstract nouns and names of substances are seldom used in the plural; but when different kinds of substances are referred to, the plurals may be employed.

1. These are the best *teas* on the market.
2. Have you tried our *oils* and *wines*?
3. Some *waters* are quite medicinal.

OBS. II.—Some nouns are plural in form, but either singular or plural in meaning; as, *alms*, *corps*, *series*, *riches*, *suds*.

OBS. III.—Others have no singular; as, *ashes*, *assets*, *shears*, *scissors*.

OBS. IV.—Some nouns have the same form in both numbers; as, *deer*, *trout*, *gross*, *brace*.

OBS. V.—Some nouns have two plurals with different meanings; as,

fishes (individuals)	fish (quantity)
heads (of bodies)	head (of cattle)
pennies (pieces of money)	pence (value in pennies)

OBS. VI.—Some nouns which denote number or measure are used in the plural sense without the plural form.

1. Ten *head* of horses were sold.
2. How many *brace* of ducks did you shoot?

OBS. VII.—Proper names with titles, pluralize either the title or the name itself; as,

Miss Brown	{	the Misses Brown	{	the Messrs. Smith
		or		or
Mrs. Jones	{	Mr. Smith	{	the Mr. Smiths
		the Miss Browns		the Mrs. Smiths
Mrs. Jones	{	the Mesdames Jones	{	
		or		
		the Mrs. Jones's		

EXERCISE.

(a) Mention the person and number of the nouns and pronouns in a page of your reader.

(b) Write the plural forms of the following nouns:

onyx	topaz	canoe	brush
patch	frontier	calico	canto
play	octavo	manifesto	tray

echo	oratorio	nuncio	journey
mercy	bouy	glory	duodecimo
money	beef	wharf	wolf
calf	quay	sheaf	elf
deer	die	dictum	brandy

(c) Write the plurals of the following :

self	ruby	quarry	buffalo
folio	motto	chimney	domino
tax	gas	image	process
genus	radius	penny	

(d) Write six sentences, using the following nouns in the plural number :

cousin-german	teaspoonful	man-of-war
hanger-on	son-in-law	man-trap

Gender.

52. Gender is a distinction of a noun or pronoun in regard to sex. There are four genders :

1. The **masculine gender**, denoting males ; as, *man*, *boy*, *he*.
2. The **feminine gender**, denoting females ; as, *woman*, *girl*, *she*.
3. The **common gender**, denoting either males or females ; as, *parent*, *child*, *cousin*, *friend*, *they*.
4. The **neuter gender**, denoting neither males nor females ; as, *book*, *desk*, *it*.

The word *gender* means *kind*, *sort*.

OBS. I.—It should be remembered that *gender* pertains to words alone, while sex pertains to living beings. Hence, while there are but two sexes, naturally there may be four genders, viz.: One to signify males, one to signify females, one to signify either, and one to signify neither.

OBS. II.—Most nouns in English *do not indicate sex by their form*. A few masculine and feminine endings occur—remnants of languages from which the nouns were derived; as, *hero*, *heroine*; *testator*, *testatrix*; *lad*, *lass*, etc. Nouns have no *neuter* ending, and *it* is the only pronoun in the neuter form.

53. Gender distinguishes sex—

1. By difference of termination; as, *actor*, *actress*; *abbot*, *abbess*; *tiger*, *tigress*.
2. By joining a distinguishing word; as, *man-servant*, *maid-servant*; *he-goat*, *she-goat*; *Mr. Brown*, *Mrs. Brown*.
3. By the use of different words; as, *man*, *woman*; *father*, *mother*; *bachelor*, *maid*.

OBS. I.—When the sexes are distinguished by *different words*, or when the idea of sex is intended to be quite indefinite, the masculine gender is generally used to include both sexes.

1. *Man* shall not live by bread alone.
2. Every person should choose *his* occupation carefully.

OBS. II.—Nouns naming inanimate objects, personified, are regarded as either masculine or feminine according to custom.

1. The sun displays *his* splendor.
2. The moon sheds *her* silvery light.

OBS. III.—Feminine endings are now less used than formerly. When it is unimportant to make a distinction of sex, they should be omitted.

1. Miss Clinton is a *doctor* (not *doctress*).
2. Charlotte Bronte was an *author* (not *authoress*).

EXERCISE.

(a) Write answers to the following questions :

What *genders* are expressed by the *form* of nouns ? What neuter form have pronouns ? By what different methods is gender distinguished ? To what does *gender* pertain ? To what does *sex* ?

(b) State the gender of each of the following nouns and mention its opposite gender :

lass	songster	seamstress	marchioness
vixen	hero	czarina	mistress
teamster	deacon	heir	cow-elephant
empress	monk	duke	administratrix
hart	bride	stepson	nanny-goat

Case.

54. **Case** is that form or use of a noun or pronoun which denotes its relation to other words. There are three cases—the *nominative*, the *possessive*, and the *objective*. Pronouns have distinct case forms for all cases. Nouns have only a possessive ending.

55. The **nominative case** is the use of a noun or pronoun in the relation—

1. Of subject, or attribute, of a proposition.

Subject.

Attribute.

1. *Liquids* flow. 2. This is the *ship* of pearl.

2. Of a noun or pronoun grammatically independent by address.

3. O *father*, I want that pony.

4. The fault, dear *Brutus*, is not in our stars.

This case is called the **nominative independent**.

Words used in address should be set off by a comma.
See sentences 3 and 4 on the preceding page.

3. Of a noun or pronoun grammatically independent, and modified by a participle.

5. The *ratio* being given, find the related number.
6. The *battle* having been lost, the king retreated to Oxford.
7. The *moon* having risen, we departed.
8. *Things* being helpless, patience must be used.
9. *Darkness* coming on, we hastened home.

This case, wherein the noun is absolved from its relation as subject of a finite verb, is called the **nominative absolute**.

56. The **possessive case** denotes the relation of ownership or origin.

1. *Mary's* book is new.
2. We study *Gray's* Botany.
3. *Napoleon's* banishment was necessary.
4. We keep *boys'* shoes.
5. See the *sun's* rays!
6. Call at *Bishop's* for my suit.

In each sentence above, point out the relation shown, whether of ownership or origin.

57. Nouns are inflected to show relation only in the possessive case. Nouns in the objective case have the same form as in the nominative. The possessive case is formed—

1. By annexing the apostrophe and *s* ('s) to singular nouns, and to plural nouns not ending in *s*; as, man's house, men's hats, Burns's poems.

2. By annexing the apostrophe (') only to plural nouns ending in *s*; as, boys' shoes, teachers' meeting.

OBS. I.—When the singular ends in *s*, or the sound of *s*, and the addition of a syllable would be harsh, most writers add the apostrophe only. In other cases the weight of authority favors the general rule, especially with trisyllables.

1. We stood at *Moses'* seat.
2. Help her for *conscience'* sake.
3. Have you read *Demosthenes'* orations?
4. I made a study of *Euripides'* plays.

The apostrophe marks the omission of an *e* which was formerly part of the possessive ending *es* in Anglo-Saxon.

OBS. II.—Compound nouns place the possessive sign at the end; as, brother-in-law's store, man-of-war's guns.

Compound terms place the sign on the last term if common possession is implied; on each, if the possession implied is not common but individual, as, Jones & Co.'s office, Grant's and Bragg's armies.

OBS. III.—The use of the possessive case is almost entirely confined to persons, personified objects, and animals. In the use of other nouns it is usually better to express possession by means of phrases.

1. The arm of *the chair* (not the chair's arm).
2. The color of *the leaf* (not the leaf's color).

OBS. IV.—To avoid ambiguity, an *absolute possessive** is sometimes employed as the object of the preposition *of*.

1. This is a picture of *my sister's*.
2. That friend of *yours* has come.
3. We had read a play of *Shakspere's*.

In such cases the preposition denotes possession, while the object represents both the possessor and the thing possessed.

* For fuller treatment of the *absolute possessive*, see Sec. 66.

58. The objective case denotes the relation of—

1. The direct object of a transitive verb, which names the object on which the action terminates.

1. I study *grammar*.
2. We saw the *comet*.
3. He wrote a *story*.
4. Has he a *knife*?

2. The indirect object of a verb, which denotes *that to* or *for which* anything is or is done, or *that from* or *out of which* anything proceeds.

5. I told *him* the truth.
6. She gave *me* a promise.
7. He asked *her* a question.
8. We paid *him* his wages.

3. The object of a preposition.

9. Solitude is the nurse of *wisdom*.
10. He lives in a *cottage* under the *hill*.

4. The adverbial object, limiting a verb, adjective, or adverb by denoting measure, time, weight, value, etc.

11. Life is too short for mean *anxieties*.
12. He weighed a hundred *pounds*.
13. The channel is a *mile* wide.
14. I saw her many *years* ago.

5. The assumed subject of an infinitive.

15. She requested *me* to read.
16. I often asked *her* to sing.
17. She urged *us* to study.

OBS.—The objective case is the same in form as the nominative, except in a few pronouns.

Appositives.

59. A noun or pronoun used to identify, explain, or emphasize another noun or pronoun is put by apposition in the same case. Such nouns and pronouns are called **appositives**.

1. Peter the *hermit* resembled Peter the *apostle*.
2. I *myself* witnessed the inauguration.
3. They assailed his, *my brother's*, honor.
4. The word *touching* is often a preposition.
5. Lowell, the *poet*, lived in Cambridge.
6. We met the culprits, a *boy* and a *girl*.
7. Lincoln, as *President*, issued his proclamation of emancipation in the year 1864.
8. Two boys advanced, namely, *Guy* and *George*.
9. He used the words, "*poetry* is the queen of arts."

OBS.—Appositives are emphasized by the use of the conjunctions *as*, *namely*, *to wit*, etc. Phrases and clauses are frequently used as appositives.

1. The expression, "in the foremost files of time," is from Tennyson.
2. Remember the motto, "Pay as you go."
3. Don't forget the little keys,
 "I thank you, sir," and "If you please."

Appositives consisting of more than one word are usually set off by commas.

EXERCISE.

Construct sentences using a noun, (1) in the possessive case, (2) as a direct object, (3) as an indirect object, (4) as the object of a preposition, (5) as an adverbial objective, (6) as an appositive.

DECLENSION OF NOUNS.

60. Nouns are declined to express *number* and *case*.
The full declension is as follows:

	<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
<i>Nominative</i> —	man	men	boy	boys
<i>Possessive</i> —	man's	men's	boy's	boys'
<i>Objective</i> —	man	men	boy	boys
<i>Nominative</i> —	lady	ladies	horse	horses
<i>Possessive</i> —	lady's	ladies'	horse's	horses'
<i>Objective</i> —	lady	ladies	horse	horses

EXERCISE.

(a) Decline the following nouns:

lad	farmer	tailor
girl	merchant	painter

(b) Write the following nouns in the singular number and possessive case :

dog	cousin	fairies
cat	husband	fox
cow	aunts	birds
oxen	uncle	soldier
hens	father	enemy
doctors		

(c) Classify the nouns in the following sentences, and mention the number and case of each :

1. Without frugality none can be rich, and with it very few would be poor.
2. A setting sun should leave a track of glory in the skies.
3. At St. Peter's the duke was made a king; the king an emperor.
4. "Charge, Chester, charge! On, Stanley, on!"
Were the last words of Marmion.—SCOTT.

5. By the court's decree he was compelled to make restitution of all his plunder—jewels, pieces of gold, works of art, and precious objects.

6. Napoleon's troops fought in bright fields, where every helmet caught some beams of glory, but the British soldier conquered under the cool shade of aristocracy.

7. His enemies closely dogged his footsteps, he managed to escape into the dark forest.

8. Solitude is as needful to the imagination as society is wholesome for the character.

9. On his bold visage middle age
Had slightly press'd its signet sage,
Yet had not quenched the open truth
And fiery vehemence of youth:
Forward and frolic glee was there,
The will to do, the soul to dare.—SCOTT.

10. Every pine and fir and hemlock
Wore ermine too dear for an earl,
And the poorest twig on the elm-tree
Was ridged inch-deep with pearl.—LOWELL.

DECLENSION OF PRONOUNS.

61. The simple personal pronouns are declined to express *person*, *number*, *gender*, and *case*. The full declension is as follows:

FIRST PERSON.

<i>Singular.</i>	
<i>Nominative</i> — I	
<i>Possessive</i> — mine, my	
<i>Objective</i> — me	

SECOND PERSON.

<i>Old Form.</i>	<i>Com. Form.</i>
thou	you
thine, thy	your, yours
thee	you

THIRD PERSON.

<i>Masculine.</i>	<i>Feminine.</i>	<i>Neuter.</i>
<i>Nominative</i> — he	she	it
<i>Possessive</i> — his	her, hers	its
<i>Objective</i> — him	her	it

FIRST PERSON.	SECOND PERSON.	THIRD PERSON.
<i>Plural.</i>	<i>Plural.</i>	<i>Plural of</i>
	<i>Old Form.</i>	<i>Com. Form.</i>
<i>Nominative</i> — we	ye	you
<i>Possessive</i> — our, ours	your, yours	your, yours
<i>Objective</i> — us	you	you

OBS. I.—*I* is the only word in the English language which has six distinct case forms.

OBS. II.—*Thou*, *thy*, *thee*, and *ye* are now seldom used except in poetry and in prayer. They are found in old writings—the Bible in particular.

Mine and *thine* are often used for *my* and *thy* before words beginning with vowel sounds; as, *mine* iniquity, *thine* inheritance.

It is also applied to human beings and animals, when sex is not considered. In such cases it has an indefinite, rather than a neuter, use.

1. Poor child! how *it* suffers.
2. I know *it* is she.
3. The little canary sang *its* song.

62. Compound personal pronouns are declined to indicate *number* only; as,

Singular.	Plural.	Singular.	Plural.
myself	ourselves	herself	
thyself }	yourselves	himself }	themselves
yourself }		itself }	

63. Of the simple relative pronouns, *who* and *which* only are declined; as,

Singular and Plural.	Singular and Plural.
<i>Nominative</i> — who	which
<i>Possessive</i> — whose	whose
<i>Objective</i> — whom	which

Whoever and *whosoever* are declined like *who*.

64. The adjective pronouns *this* and *that* are inflected to express number; as,

Singular—this
that

Plural—these
those

The adjective pronouns *one*, *other*, and *another* have possessive forms like nouns; as, *one's* money, *others'* faults.

65. The pronoun should agree with its antecedent in *person*, *number*, and *gender*.

1. *Kate* plucked a *rose* from the bush and gave *it* to *her* aunt.
2. *John* says the *house* which stands on the corner was built by *his* uncle.
3. Sure, he that made us with such large discourse,
Looking before and after, gave us not
That capability and godlike reason
To rust in us unused.—SHAKSPERE.

EXERCISE.

(a) Select from the singular personal pronouns an appropriate pronoun for each of these blanks, and state the reason for the selection you make:

1. She says that you and — may go.
2. Let him not boast that puts his armor on, but — that takes it off.
3. It will make no difference to either you or —.
4. — that cometh to me, I will in no wise cast out.
5. Who ate the oranges? It was —.
6. You and — and — will manage the affair.
7. If I were — I would resist.
8. Was it — that I saw? No, it was —.
9. If you will let George and — sit together we shall be quiet.
10. It is neither — nor — that is wanted.
11. — that overcometh will I make a pillar in the temple.

(b) Select from the plural personal pronouns an appropriate pronoun for each of the following blanks, and give the reason for your selection:

1. That is wholesome doctrine for — Americans.
2. It is not — but — whom he seeks to please.
3. Did you say that — or — were chosen?
4. She told Helen and — boys to speak plainly.
5. Let none touch it but — who are clean.
6. Could it have been — who did the mischief?
7. Whom did she call? — girls.

Absolute Possessive Pronouns.

66. *My, thy, her, our, your, and their* limit nouns by denoting possession, and are always in the possessive case.

My (thy or her) land is very valuable.

When, however, the limited noun is omitted, they are changed to *mine, thine, hers, ours, yours, and theirs*, and are never in the possessive case. They represent both the *possessor* and the thing *possessed*, and being used independently of any noun, are called **absolute possessive pronouns**. In *case* they may be either nominative or objective.

1. This watch is *hers*. (*Nominative*.)
2. *Mine* keeps perfect time. (*Nominative*.)
3. We can not trust *yours*. (*Objective*.)
4. The dials of *theirs* are white. (*Objective*.)

For the sake of emphasis, *my own, thy own, her own*, etc., are used instead of *mine, thine, etc.*, in which case the two are regarded as one word.

5. This privilege is *my own*.
6. Stand! the ground's *your own*, my braves.

Parsing.

67. Parsing a word consists—(1) in naming the part of speech; (2) in telling its properties; (3) in pointing out its syntax or relations to other words in the sentence or to the sentence itself.

68. Nouns are parsed by stating their *class, person, number, gender, case, and rule for construction.*

MODEL I. *Maud is a good pupil.*

Maud is the name of a particular individual, spoken of, means but one, denotes a female, and is the subject of the sentence; hence it is a noun, proper, third person, singular number, feminine gender, and nominative case; used as the subject of the proposition.

Pupil is a name, common to a class of objects, spoken of, means but one, denotes a female, and is the attribute in the predicate; hence it is a noun, common, third person, singular number, feminine gender, and nominative case; used as the attribute of the proposition.

NOTE TO THE TEACHER.—This method of requiring the pupil to give the reasons for each statement beforehand makes it necessary for him to think, and does not allow him to proceed by guessing. As soon, however, as the pupil is familiar with the reasons to be given, they should be omitted altogether. After facility has been gained in parsing a part of speech, only the difficult or unusual features need be noted or called for, and a short form employed. *Mechanical parsing stultifies.*

OBS.—The *syntax* of a word is its function in the structure of a sentence—its relation to other words. The syntax of *Maud* in the above sentence may be stated thus: *Maud* is the *subject* of the verb *is*.

A short form of parsing the words of a sentence consists in naming the part of speech and giving the syntax; as, *Maud* is a proper noun, subject of the verb *is*.

MODEL II. The ship's crew abandoned the vessel.

Crew is the name of a collection of objects, spoken of, means but one collection, denotes males, and is the subject of the sentence; hence it is a noun, collective, third person, singular number, masculine gender, and nominative case; used as the subject of the proposition.

Ship's is a name, common to a class of objects, spoken of, means but one, denotes neither male nor female, and also possession; hence it is a noun, common, third person, singular number, neuter gender, and possessive case; used to limit *crew*.

Vessel is a noun, common, third, singular, neuter, and objective case; used as the object of *abandoned*.

Short form: *Ship's* is a noun in the possessive case, limiting *crew*. *Crew* is a collective noun, subject of the sentence. *Vessel* is a common noun, object of the sentence.

MODEL III. Hope, the star of life, never sets.

Hope is the name of an action considered apart from the actor, spoken of, means but one, denotes neither male nor female, and is the subject of the sentence; hence it is a noun, abstract, third, singular, neuter, and nominative case, the subject of the proposition.

Star is the name common to a class of objects, spoken of, means but one, denotes neither male nor female, and limits *hope* by explaining what it is; hence it is a noun, common, third, singular, neuter, and nominative case; used as an appositive to limit *hope*.

Life is a noun, abstract, third, singular, neuter, and objective case; used as the object of *of*.

Short form: *Star* is a common noun, nominative case, in apposition with *hope*. *Life* is an abstract noun, objective case, the object of *of*.

EXERCISE.

Classify the following sentences as to form and as to use. Parse the nouns after the foregoing models:

1. Our government is a federal republic.
2. Henry's father is my uncle's brother.
3. Veracity is the heart of morality.
4. Patience is a necessary ingredient of genius.
5. The world is all gates, all opportunities, strings of tension waiting to be touched.—EMERSON.
6. Solitude at length grows tiresome.
7. The ship will round the point with little difficulty.
8. Men at some time are masters of their fates.
9. As I sat musing amidst the ruins of the Capitol, the idea of writing the decline and fall of the city first started in my mind.—GIBBON.
10. Grammar begins with the word and ends with the sentence. Grammar does not spell or pronounce words. The spelling-book and the dictionary are the recognized text-books for such service.—A. R. SABIN.
11. Every note of good music leads the mind away from sound far up to thought, to rich memory, and precious hope.—PROF. DAVID SWING.
12. His words are bonds, his oaths are oracles.
13. To Milton's blind eyes came no picture of the seasons, no sweet approach of eve or morn, "no sight of vernal bloom," "no flocks, no herds," no summer rose.—PROF. DAVID SWING.
14. Of the most delicate wine a man is sometimes tired; but water is eternally fresh and new, as welcome the thousandth time as the first.—WM. MATTHEWS.
15. I am his highness' dog at Kew;
Pray tell me, sir, whose dog are you?—POPE.
16. The stars shall fade away, the sun himself
Grow dim with age, and Nature sink in years;
But thou shalt flourish in immortal youth,
Unhurt amidst the war of elements,
The wrecks of matter, and the crush of worlds.—ADDISON.

69. Pronouns are parsed by stating their *class*, *person*, *number*, *gender*, and *case*.

MODEL IV. All time is ours, and we should improve it.

We is a pronoun, personal, first, plural, common gender, to agree with its antecedent understood, and nominative case; used as the subject of the proposition.

It is a pronoun, personal, third, singular, neuter, and objective case, the object of *should improve*.

Ours is a pronoun, absolute possessive, first, plural, common gender, to agree with its antecedent understood, and nominative case, the attribute of the proposition.

Short form: *We* is a pronoun, nominative case, subject of *should improve*. *It* is a pronoun, objective case, object of *should improve*. *Ours* is an absolute possessive pronoun, nominative case; the attribute of the proposition.

MODEL V. That watch is mine, not yours.

Mine is a pronoun, absolute possessive, third, singular, common gender, to agree with its antecedent, and nominative case, the attribute of the proposition.

Yours is parsed in a similar manner.

MODEL VI. They who live well help those who come after.

Who is a pronoun, relative, third, plural, common gender, nominative case, the subject of the clause *who live well*. As a connective, *who* joins its clause to its antecedent *they*.

Those is an adjective pronoun, third, plural, common gender, objective case, the object of the verb *help*.

Short form: *Who* is a relative pronoun, nominative case, subject of *live*. *Those* is an adjective pronoun in the objective case, object of *help*.

COMPARISON OF ADJECTIVES.

70. Many adjectives change their form to express different degrees of quality or quantity; as,

soft	softer	softest
good	better	best
worthy	less worthy	least worthy

That change of form by which adjectives express different degrees of quality, quantity, or intensity is called **comparison**.

71. There are three degrees of comparison:

1. The **positive degree**, denoting the mere existence of a quality.

1. *Good* men alone are *great*.
2. He raised the *old* flag.
3. Oxygen is not a *dense* medium.
4. O *sweet* is the *new* violet !

2. The **comparative degree**, denoting a higher or a lower degree than the positive.

5. This winter is *colder* than last.
6. My lesson is *longer* than yours.
7. Oxygen is *less dense* than carbon dioxide.
8. Thought is *deeper* than all speech ;
Feeling *deeper* than all thought.—CRANCH.

3. The **superlative degree**, denoting the highest or the lowest degree of the quality.

9. George is the *tallest* boy in the class.
10. Mary is the *smallest* girl in the class.
11. Hydrogen is the *least dense* of gases.

The *comparative* degree is used when two objects or groups of objects are compared; the *superlative*, when more than two are compared.

12. Monday was *colder* than Sunday.
13. Friday was the *coldest* day of the week.
14. Tuesday and Saturday were the *mildest* days of the week.

72. Most adjectives of one syllable are compared *regularly* by adding *r* or *er* to the positive to form the comparative; *st* or *est* to form the superlative; as,

wise	wiser	wisest
fair	fairer	fairest
bold	bolder	boldest

Most adjectives of more than one syllable are compared by placing before them the adverbs *more* or *less* for the comparative; *most* or *least* for the superlative; as,

beautiful	more beautiful	most beautiful
worthy	less worthy	least worthy
severe	more severe	most severe

73. The following adjectives are compared *irregularly*. They are chiefly adjectives in very common use, and should be carefully memorized:

good	{ better	best	fore	former	{ first foremost
well					
bad	{ worse	worst	near	nearer	{ nearest next
ill					
much	{ more	most	old	{ older	{ oldest eldest
many				{ elder	
little	less	least	far	{ farther	farthest
			(forth)	{ further	furthest

OBS. I.—*Older* and *oldest* refer to persons or things. *Elder* and *eldest* refer to persons of the same family, and are regarded as preferable to *older* and *oldest*, unless they are followed by *than*.

1. She is my *elder* sister.
2. My sister is *older* than I am.

OBS. II.—*Further* refers to distance; *further* refers to something additional.

1. We took the *farther* road.
2. We adduce a *further* reason.

OBS. III.—Dissyllables that end in *le*, *w*, *y*, or *me*, are usually compared like monosyllables; as,

able	abler	ablest
narrow	narrower	narrowest
merry	merrier	merriest
handsome	handsomer	handsomest

Some others may be so compared when they can be easily pronounced; as,

pleasant	pleasanter	pleasantest
common	commoner	commonest

OBS. IV.—Strictly speaking, such adjectives as *round*, *perfect*, *straight*, *square*, *true*, *eternal*, express qualities that can not exist in different degrees, and can not be compared. When, however, they are used in a *limited* sense, they are comparable. Good writers defend the use of *truer*, *rounder*, etc., *when not used in their full sense*.

1. This shell is *rounder* than that.
2. A *truer* friend I never knew.

OBS. V.—Some adjectives denoting place or situation are defective in one or two of the degrees; thus, *further*, *hither*, *nether* want the positive. *Inferior*, *superior*, *exterior*, *posterior*, *prior*, etc., have neither the positive nor the superlative.

OBS. VI.—Several adjectives in the superlative degree are formed by suffixing *most* to *up*, *upper*, *in*, *inner*, *hind*, *hinder*, *out*, *outer*, *further*, *top*; as, *inmost*, *outermost*, *upmost*, *uppermost*.

1. I got into the *inmost* court.—SWIFT.
2. The nightingale may claim the *topmost* bough.—COWPER.
3. How erect at the *outermost* gates
Of the City Celestial he waits.—LONGFELLOW.

EXERCISE.

Write the comparison of the adjectives in the following list; construct sentences using the comparatives of six, and the superlatives of four of these adjectives:

cheerful	sincere	fearless	unkind
nice	grotesque	mellow	able
pleasant	honest	amiable	merry
probable	handsome	complete	precise
dear	precious	perfect	sad

74. Adjectives are parsed by stating their *class*, *degree*, and *use*.

MODEL I. High mountains are sublime.

High modifies the noun *mountains* by denoting quality; compared—*high*, *higher*, *highest*; hence it is an adjective, qualifying, positive degree, and limits *mountains*.

Sublime is a qualifying adjective; compared—*sublime*, *sublimer*, *sublimest*; positive degree, and limits *mountains*.

Short form: *High* is an adjective modifying *mountains*. *Sublime* is an adjective modifying *mountains*.

MODEL II. What answer will you make?

What is an interrogative adjective and limits *answer*.

COMPARISON OF ADVERBS.

75. Many adverbs, especially those denoting manner, admit of comparison. They are compared like adjectives; as,

soon	sooner	soonest
brightly	more brightly	most brightly

The *office* or *syntax* of an adverb is its use as a modifier of a verb, an adjective, or another adverb.

76. Adverbs are parsed by stating their *class*, *degree*, and *use*.

MODEL: The wind blows *fiercely*.

Fiercely limits a verb by denoting manner; compared—*fiercely, more fiercely, most fiercely*; hence it is an adverb of manner, in the positive degree, and limits *blows*.

Short form: *Fiercely*, an adverb of manner, modifying *blows*.

EXERCISE.

Parse the nouns, pronouns, adjectives, and adverbs in the following sentences:

1. We saw four beautiful white swans.
2. A wise son maketh a glad father.
3. Thomas is the second boy in a large class.
4. The first pleasant day of spring came yesterday.
5. The mystery will surely be explained before long.
6. Yonder the flag once waved triumphantly.
7. The snow falls so thickly we can not see far.
8. That was the direst tragedy that ever challenged wonder.
9. Eloquence is the adequate treatment of a great theme.
10. Trust him little who praises all, him less who censures all, and him least who is indifferent to all.—LAVATER.

11. Flow down, cold rivulet, to the sea,
 Thy tribute wave deliver:
 No more by thee my steps shall be
 Forever and forever.

But here will sigh thine alder tree,
 And here thine aspen shiver;
 And here by thee shall hum the bee
 Forever and forever.—TENNYSON.

12. It ceased; yet still the sails made on
 A pleasant noise till noon,
 A noise like of a hidden brook
 In the leafy month of June,
 That to the sleeping woods all night
 Singeth a quiet tune.—COLERIDGE.

INFLECTION OF THE VERB.

77. Verbs are inflected to express *voice*, *mode*, *tense*, *person*, and *number*.

Some of these inflections are made by a change *within* the word, as *write*, *wrote*, while others are produced by the use of an auxiliary or helping word, forming a verb phrase, as *may write*, *has written*, *was written*.

Voice.

78. Voice is that form of a transitive verb which shows whether the subject acts or is acted upon. There are two voices:

1. The active voice, which represents the subject as acting.

1. John *struck* James.
2. Animals *inhale* oxygen.
3. Cortez *conquered* Mexico.
4. The teacher *promised* us a holiday.

2. The **passive voice**, which represents the subject as acted upon.

5. James *was struck* by John.
6. Oxygen *is inhaled* by animals.
7. Mexico *was conquered* by Cortez.
8. A holiday *was promised* us by the teacher.

Notice that the examples of the passive voice express the same thought as those of the active voice; also that the change from the active voice to the passive is effected, (*a*) by making the direct or sometimes the indirect object of the former the subject of the latter, and (*b*) by changing the form of the verb.

OBS. I.—The passive form of a verb in any tense is formed by the use of its past participle with the verb *be* in that tense, as seen in sentences 5 to 8.

The *participle* is a word having the signification of a verb, but the construction of an adjective or a noun.

For treatment of the participle, see Sees. 107-114.

OBS. II.—Whether a verb is transitive or intransitive may easily be decided by this test; if transitive, it has two forms—*active* and *passive*.

OBS. III.—An intransitive verb, in composition with a preposition, becomes transitive, and may have a passive form; as,

They despaired of his recovery. His recovery was despaired of.

OBS. IV.—Distinguish between the passive form of a verb and the participle used as an adjective after the copulative verb *be*.

Her mind is cultivated, means the same as *She has a cultivated mind*, in which case *cultivated* is an adjective.

Her mind was cultivated by study, means that it received cultivation (an action) by a certain process, and hence *was cultivated* is a verb in the passive voice.

EXERCISE.

(a) Tell which verbs in the following sentences are active, and which passive; and name the subjects and objects of each:

1. Great ships carry heavy burdens.
2. He found the lost coin.
3. Whitney invented the cotton gin.
4. The verses were written by Eugene Field.
5. Aluminum is not corroded by air.
6. The hills are affected by the erosion of wind and rain.
7. The government should protect the Indians.
8. The news will be carried by messengers.
9. Congress has enacted a new tariff law.
10. Gold is purchased for coinage by the government.
11. Several writers have told the same story.

(b) Construct sentences, using the verbs *laughed at*, *smiled on*, *think of*, and *rely on*, both transitively and intransitively.

(c) Construct two sentences, illustrating the difference between the passive form of the verb and the participle used as an adjective after the verb *be*.

(d) Change the active verbs in the above sentences into passive, and the passive into active.

(e) Write sentences using the following verbs, (1) in the active voice, (2) in the passive:

see	dig	find	win
sell	dive	fear	weave
send	draw	fight	write
sing	dress	feed	wear

Mode.

79. **Mode** is that form of a verb which shows the manner in which the *action*, *being*, or *state* is asserted. There are four modes:

1. The **indicative mode**, which asserts a thing as a fact or asks if it is a fact.

1. Men *are* but children of a larger growth.
2. What *causes* the alternation of day and night?
3. I *learn* that he *has gone*.
4. Though this *seems* improbable, it is true.

This mode is used in propositions; also in clauses which denote what is actual or assumed as actual, as seen in sentence 4.

2. The **potential mode**, which asserts a thing as possible, permissible, necessary, or obligatory.

- | | |
|----------------------------|----------------------------------------------------|
| 5. Henry <i>can write.</i> | 8. We <i>should study.</i> |
| 6. George <i>may sing.</i> | 9. He thinks that he <i>can solve</i> the problem. |
| 7. He <i>must work.</i> | |

This mode is used both in propositions and in clauses.

The potential mode is formed by placing one of the auxiliaries (helping verbs) *may*, *can*, *must*, *might*, *could*, *would*, or *should* before the infinitive of the main verb.

The auxiliary asserts the action expressed by the infinitive. For the definition and treatment of the infinitive, see Secs. 115–119.

3. The **subjunctive mode**, which is used in clauses to assert a thing not as a fact, but as merely thought of, or supposed when contrary to fact.

10. If he *speak*, will you listen?
11. I wish that I *were* at Bar Harbor.

This mode is usually introduced by the connectives *if*, *though*, *unless*, *except*, *lest*, *that*, etc. But the connective is not a part of the verb, nor is the subjunctive mode always used after these conjunctions.

The subjunctive mode may be used in conditional clauses to express—

(a) A future contingency.

12. If there *be* a will, wisdom will find a way.
13. If he *be* convicted, his punishment will speedily follow.

(b) A condition, considered uncertain or unreal.

14. If I *were* you, I should study law.
15. If he *were* honest, he would pay me.

(c) A wish implying that the contrary is true.

16. I wish that I *were* a musician.
17. Would that he *were* here.

(d) An intention unfulfilled.

18. The order is that he *go* to Asia.
19. The command was that the army *advance*.

OBS.—Since conditionality is expressed by the conjunctions, the tendency of modern English is to drop the subjunctive mode, and to substitute therefor the indicative or the potential. Only in the verb *be*, and in the third person singular of the present tense of other verbs, does the subjunctive differ from the indicative in *form*; hence it can not be known frequently by its form. As the subjunctive is used to express fine shades of thought, its proper use should be cultivated. Observe the distinction between the indicative and the subjunctive in the following examples:

1. If (as may be the case) he *have* money, he will give it freely.
2. If (as is the case) he *has* money, he *gives* it freely.

4. The **imperative mode** asserts a thing as a command or an entreaty.

- | | |
|-----------------------------------------------------------------------------------------------------------------------|----------------------------------------|
| 1. <i>Stand. Sit erect.</i> | 3. <i>Hear me for my cause.</i> |
| 2. <i>Write these words.</i> | 4. <i>Lead us not into temptation.</i> |
| 5. <i>Backward, turn backward, O Time, in your flight!</i>
<i>Make me a child again, just for to-night.—AKERS.</i> | |

OBS. I.—As commands and entreaties are addressed to persons present and known, the subject is usually omitted.

OBS. II.—Entreaties, like requests, are often made by using auxiliaries; as, *May we go to the beach?* The term *imperative*, however, is applied only to such verbs as allow the omission of the subject.

EXERCISE.

(a) Parse the nouns, pronouns, and adjectives in the following sentences, and tell the mode of each verb:

1. The fields of wheat were green.
2. Find the cost of 18 chairs @ \$1.87½ each.
3. Henry, you may read the next paragraph.
4. Go to the ant, thou sluggard! Consider her ways and be wise.
5. Go to the tool-chest and fetch me the hammer.
6. The mails must not be delayed.
7. Love your enemies, and bless them that curse you.
8. If I were older, I could run faster.
9. If my brother had been there, he would not have spoken thus.
10. If God be with us, who can be against us?
11. I shall not reprove him, except it be for his good.
12. Be gentle! The sea is held in check, not by a wall of brick, but by a beach of sand.
13. May one be pardoned and retain the offense?
14. No price is set on the lavish summer;
June may be had by the poorest comer.—LOWELL.
15. Sleep and rest, sleep and rest,
Father will come to thee soon.—TENNYSON.

16. I was not ever thus, nor prayed that thou
 Shouldst lead me on;
 I loved to choose and see my path, but now
 Lead thou me on.—NEWMAN.

(b) Write sentences, using the indicative mode of the following verbs, some in questions, some in clauses:

come	drink	give	study
choose	drive	go	think
see	feel	smell	taste

(c) Write sentences, using the potential mode of the following verbs:

live	watch	wait	grow
earn	hear	find	ring
fall	build	fly	sing

(d) Write sentences, using the imperative mode of the following verbs:

give	send	do	think
take	carry	dare	study
obey	read	be	go

(e) Write in your own words what you have learned of *mode*.

Tense.

80. Tense is that form of a verb that expresses the time of the action, being, or state. There are six tenses—three that denote time *indefinitely*, called *absolute*; and three that specify more definitely the *completion* of an action, called *relative*. The names of the tenses are as follows:

TENSES.

<i>Absolute.</i>	<i>Relative.</i>
1. The present.	2. The present perfect.
3. The past.	4. The past perfect.
5. The future.	6. The future perfect.

81. The **present tense** expresses action, or being, or state in present time.

1. He now *teaches* history.
2. I am *taught* grammar.
3. The sun *shines* by day.
4. How fast they *do learn!*

In the indicative, active, the sign of this tense is the simple form of the verb, the root-verb; in the potential the sign of this tense is *may*, *can*, or *must*, preceding the root-verb or infinitive.

OBS. I.—This tense is often used to describe more vividly a past event, and when so used it is called the *historical present*.

1. Napoleon then *moves* forward the right flank.
2. The bear *comes* on apace; we grasp our guns.

OBS. II.—This tense is sometimes used to denote *future time*, to correspond with a *future event*.

1. The goods will be forwarded as soon as he *receives* them.
2. The orator will speak when the audience *is seated*.

82. The **present perfect tense** expresses action or being as completed at the present time.

1. She *has taught* music for years.
2. We *have been taught* better things.
3. The army *has returned* in triumph.
4. He *may have found* a better way.

The signs of this tense in the indicative mode are *have*, *has*, or *hast*, preceding the perfect participle; in the potential, *may have*, *can have*, or *must have*, preceding the perfect participle. See examples above.

83. The **past tense** expresses action or being as wholly past.

- | | |
|--------------------------------|-------------------------------------|
| 1. He <i>taught</i> grammar. | 3. He <i>saw</i> the stars. |
| 2. Grammar <i>was taught</i> . | 4. You <i>should see</i> the stars. |

The signs of this tense in the indicative mode are *d* or *ed* affixed to the root when the verb is regular; in the potential, *might*, *could*, *would*, or *should*, preceding the root or pure infinitive.

For list of the irregular verbs, see Sec. 105.

84. The **past perfect tense** expresses action or being as completed in the past.

- | | |
|-----------------------------------|-----------------------------------|
| 1. I <i>had taught</i> . | 4. He <i>could have gone</i> . |
| 2. I <i>had been taught</i> . | 5. He <i>had been in Honolulu</i> |
| 3. The train <i>had arrived</i> . | many years. |

The signs of this tense in the indicative mode are *had* or *hadst* (poetical and archaic) preceding the past participle; in the potential, *might*, *could*, *would*, or *should have*, preceding the pure perfect infinitive. See examples above.

85. The **future tense** expresses action or being as yet to come.

- | | |
|----------------------------------------------|---------------------------------------------------|
| 1. I <i>shall</i> or <i>will teach</i> . | 4. He <i>shall</i> or <i>will sail</i> . |
| 2. I <i>shall</i> or <i>will be taught</i> . | 5. By what express <i>shall I send</i> the watch? |
| 3. You <i>shall</i> or <i>will write</i> . | |

The signs of this tense are *shall* or *will* preceding the root or infinitive.

OBS.—The potential mode, naturally, can not be used in the future tense.

86. The **future perfect tense** expresses action or being as completed in the future.

1. I shall or will have taught.
2. I shall or will have been taught.
3. Henry shall or will have written.
4. Before our arrival the sun will have risen.
5. Too soon the leaves will have faded.

The signs of this tense are *shall have* or *will have* preceding the perfect infinitive.

OBS.—The tenses of the passive voice are formed by the tenses of the verb *be*, followed by the past participle of the principal verb. See Conjugation, Sec. 98.

EXERCISE.

(a) Construct sentences, using the present tense of the following verbs—some in the indicative mode and some in the potential:

hear	listen	see	live
was	cried	sang	taught
came	went	grew	staid

(b) Construct sentences, using the present perfect tense of each of the following verbs:

be	sit	lend	send
do	fly	buy	teach
lie	learn	begin	see

(c) Construct sentences, using the past tense of each of the following verbs—eight in the indicative mode, four in the subjunctive:

dash	set	feed	make
sit	use	fold	catch
fly	hold	bring	speak

(d) Construct sentences, using the past perfect tense of the following verbs—six in the indicative mode, two in the subjunctive :

see	paint	grow	speak
know	strike	sleep	take

(e) Construct sentences, using the future tense of each of the following verbs :

read	win	think	respond
travel	beat	linger	set

(f) Construct sentences, using the future perfect tense of each of the following verbs :

came	fly	drive	lead
dream	flee	spend	leave

(g) State the present tense of each of the following verbs :

bereft	drest	gilt	shod
chid	forsook	lay	shone

Tenses in All the Modes.

87. The indicative mode has six tenses : The *present*, *present perfect*, *past*, *past perfect*, *future*, and *future perfect*.

The potential mode has four tenses : The *present*, *present perfect*, *past*, and *past perfect*.

The subjunctive mode has six tenses, the same as the indicative; but it has separate *forms* in only two—the *present* and the *past*—and is now seldom used in other than these two tenses.

The imperative mode has one tense—the *present*.

88. In the potential mode the *name* of the tense does not always indicate the time of the action or being expressed. Notice the following:

1. The present tense denotes present possibility, permission, necessity, or obligation to perform an act either present or future.

1. We may (now) call (now).
2. We may (now) call (to-morrow).

2. The present perfect tense usually denotes present possibility, etc., that a past act was performed.

3. We (may or must) have called (yesterday).
4. He (may or must) have seen the comet.

3. The past tense denotes :

(a) A past possibility, etc., to perform an act.

5. Can you sing? I *could sing* yesterday.
6. Shall I sing? You *should sing*.

(b) A custom or habit.

7. He *would be* absent a month at a time.
8. She *would be* present on every occasion.
9. It *would sing* the live-long day.

(c) A universal duty without reference to time.

10. Every citizen *should obey* the laws.
11. All men *should defend* the right.
12. Judges *should be* merciful.

(d) A future possibility, etc.

13. If I *should come*, would you welcome me?
14. *Should I come*, I shall write.
15. If he *should study*, he *could learn*.

(e) Present possibility, etc., when followed by a conditional clause.

16. I *might* or *could* call if I would.

17. I *should* or *would* call if I could.

Would and *might* are now seldom, if ever, used to express past time.

4. The past perfect tense denotes a past possibility, etc., and usually implies the non-performance of an act.

18. I *should have called* (yesterday) had you desired it.

19. We *could have called* (yesterday) if you had desired it.

89. In the subjunctive mode *tense* does not indicate with exactness the time of the action expressed. Notice the following:

1. The present implies an act or being in future time.

1. If I *walk* I shall start early.

2. Though he *slay* me, yet will I trust him.

2. The past implies present time.

3. If I *were* going I should ride.

4. I would that he *were* here.

Regular and Irregular Verbs.

90. The different inflections a verb may take to express various meanings are all based upon three distinct forms, called the **principal parts**. These are: (1) the *present indicative*; (2) the *past indicative*, and (3) the *past participle*.

The *primitive* or *stem* of these is the present indicative, first person, singular; as, *go*, *work*. This is the

form of the present infinitive with *to* omitted — (to) *go*, (to) *work*. The verb *am* or *be* is peculiar. It is made up of three Anglo-Saxon roots, and either the infinitive *be* or the present indicative *am* may be considered the stem.

Most verbs form their first and second parts *regularly*, by the addition of *d* or *ed* to the *stem*. Many verbs, however, especially those derived from Anglo-Saxon roots, form these parts *irregularly*. According to their method of forming the past tense and past participle, verbs are classified as :

1. Regular verbs, those whose *past tense* and *past participle* are formed by adding *d* or *ed* to the root (the present infinitive); as,

<i>Present Indicative.</i>	<i>Past.</i>	<i>Past Participle.</i>
live	lived	lived
gain	gained	gained
count	counted	counted

2. Irregular verbs, those whose *past tense* and *past participle* are not formed by adding *d* or *ed* to the root; as,

<i>Present Indicative.</i>	<i>Past.</i>	<i>Past Participle.</i>
write	wrote	written
see	saw	seen
eat	ate	eaten

Auxiliary and Defective Verbs.

91. Auxiliary verbs, or helping verbs, are those used in the conjugation of other verbs. The auxiliary verbs are :

Present — am do have shall will may can must
Past — was did had should would might could

As auxiliaries, they have the *forms* of the present and past tenses only, except *be*, which is used as an auxiliary in all its parts.

OBS. I.—A verb combined with mode or tense auxiliaries is called a *verb-phrase*.

OBS. II.—*Do*, *be*, *have*, and *will* are used also as principal verbs, and, as such, take auxiliaries before them.

1. The officer *had done* his duty.
2. I *shall be* ready.
3. We *have had* pleasant weather.
4. She *may will* us her estate.

OBS. III.—*Negation* is made by using *not* with the principal verb.

1. I will give. (Affirmation.)
2. I will *not* give. (Negation.)

In the simple form the negative *not* is placed after the verb; in the compound form, after the auxiliary.

3. I thought *not*.
4. I did *not* think.

92. The mode auxiliaries are *may*, *can*, and *must*; also *might*, *could*, *would*, and *should*.

For Conjugation, see Sec. 100.

May expresses a possibility, permission, or wish.

1. The letter *may* come to-day.
2. Mother says that I *may* go.
3. *May* you be happy.

Can expresses ability.

4. He *can* read Latin.
5. *Can* you hear the music?

Must expresses necessity or obligation. It is past or present according to the time expressed by the infinitive with which it is used.

6. Citizens *must* obey the law.
7. They *must* have read the message.
8. Man *must* subdue the lightning before it will bear his messages.

Might and *could*, the past tenses of *may* and *can*, follow the rules for the uses of *may* and *can*. *Might* expresses possibility or desire, and *could* expresses ability.

9. He *might* work.
11. Oh, that he *might* come!
10. He *could* work.
12. Would that I *could* go.

93. The tense auxiliaries are *have*, *shall*, and *will*. *Have* is used to form the present perfect and the past perfect tenses, and (with *shall* or *will*) the future perfect tense.

For Conjugation, see Sec. 100.

Shall, in the first person, expresses simple futurity.

1. I *shall* prepare my composition next.

Shall, in the second and third persons, expresses promise, compulsion, or threat.

2. You *shall* have the tickets to-night without fail.
3. The court decides that the prisoner *shall* be released.
4. He *shall* rue the day.

Will, in the first person, expresses intention, purpose, or determination; in the second and third persons, simple futurity.

5. I *will* not fail.
6. I *will* pay you.
7. We *will* have our just rights.
8. You *will* fail unless you work.
9. He *will* call to-morrow.

Should and *would*, the past tenses of *shall* and *will*, follow in general the rules for the uses of *shall* and *will*—*should* implies duty, and *would* implies inclination or desire.

10. All men *should* pay their debts.
11. This man *would* pay his debts.

Obs. I.—In questions use *shall* or *will*, according as the former or the latter would be correctly used in the reply. Thus, if a promise is sought, use *will*; if a mere prediction, use *shall*.

1. *Will* you dine with us? I *will*.
2. *Shall* you dine at the hotel? I *shall*.

Obs. II.—*Will I* or *will we* is quite inelegant, as the speaker is assumed to know his own intentions.

Obs. III.—*Shall* and *should* are used with the second and third persons to express the same idea that is set forth by the original speaker; as,

1. You say that you *shall* win the prize.
2. She declared that she *should* win the prize.

Obs. IV.—*Shall* and *should* are used with all three persons in clauses of condition, time, purpose, etc., as,

1. Though I *should* die, yet will I not deny thee.
2. Call on me whenever you *shall* come this way.
3. He watched lest he *should* fall into temptation.
4. Where imperfection *shall* cease, heaven will begin.

94. The form-auxiliaries are *be* and *do*.

Be as an auxiliary is used to make the *progressive form* of the verb.

- | | |
|------------------------------|----------------------------------------|
| 1. I <i>am</i> thinking. | 4. If he <i>be</i> thinking. |
| 2. You <i>were</i> thinking. | 5. They <i>have been</i> thinking. |
| 3. He <i>is</i> thinking. | 6. We <i>shall have been</i> thinking. |

Do as an auxiliary is used to make the *emphatic form* of the verb.

- | | |
|--------------------------|-----------------------------|
| 7. I <i>do</i> study. | 9. He <i>does</i> remember. |
| 8. You <i>did</i> write. | 10. <i>Do</i> you remember? |

Be is both a voice and a tense auxiliary. It is used to change the active voice to the passive, and to make the different tenses of the progressive form of the verb.

- | | |
|-------------------------|--------------------------------------|
| 11. I <i>teach</i> . | 13. He <i>was</i> teaching. |
| 12. I <i>am</i> taught. | 14. I <i>am</i> <i>being</i> taught. |

95. Defective verbs are those which lack one or more of their principal parts. The following is a partial list of them:

Present.	Past.	Participle.
may	might	—
shall	should	—
will	would	—
can	could	—
must	—	—
—	quoth	—
ought	—	—

OBS.—An *impersonal verb* is one whose subject *it* is indefinite.

- | | |
|-------------------|-------------------|
| 1. It lightens. | 3. It thunders. |
| 2. It seems true. | 4. It appears so. |

EXERCISE.

(a) Parse the nouns, pronouns, and adjectives in the following sentences, and explain the use of *shall* and *will* in each:

1. My son will give you my answer to-morrow.
2. Yes, my friend, your request will be granted.
3. The weather report announces that we shall have rain to-morrow.
4. You shall have as much money as you need.

5. Ye shall know the truth, and the truth shall make you free.
6. I myself will see that your orders are executed.
7. We shall regret losing our good neighbor.
8. I stand for judgment; answer, shall I have it?
9. We regret that we shall lose this opportunity.
10. He regrets that you will lose this opportunity.

(b) Read the following sentences, filling the blanks with the proper auxiliaries, *shall* or *will*:

1. I —— help you to-morrow.
2. You —— obey me.
3. I —— start in the morning.
4. I am sure you —— help me.
5. —— I hear from you soon?
6. —— you be in your office to-morrow?
7. When —— we have rain again?
8. He —— not attend our party.
9. We —— attend to the matter soon.
10. They —— feel my power.

(c) Write three sentences in the negative form; change them to affirmations.

(d) Write four sentences in the emphatic form; then change them to the common form.

(e) Write three sentences illustrating the correct use of *shall* in the first person; in the second; in the third. Give a reason for each use.

(f) Write three sentences illustrating the correct use of *will* in the first person; in the second; in the third. Give a reason for each use.

(g) Write four sentences illustrating the proper use of *should* and *would*—two for each. Give reason for each use.

(h) Write six sentences illustrating the correct use of *may*, *can*, *must*—two for each.

(i) Write three sentences illustrating the use of *might* and *could*.

Person and Number.

96. Person and number of the verb are inflections which show its agreement with the subject. As in the case of nouns and adjectives, modern English has few inflections to indicate person and number, as compared to the classical languages or old English. Like their subjects, verbs have two numbers and three persons. A few of their inflections are as follows :

1. The first person singular, and the first, second, and third persons plural of all verbs (*be* excepted) in the indicative present, are alike, and are the root-verb.

1. I *give* my money.
2. We *give* our money.
3. You *give* your money.
4. They *give* their money.

2. The second person singular adds *est* or *st* to the root of the verb, or to its auxiliary.

5. Thou *givest* thy money.
6. Thou *mayst* give thy money.

This form now occurs only occasionally in poetry, and very rarely (as in prayers) in what may be called the archaic style of prose. The usual form for the second person singular is the same as for the second person plural—*you give*.

3. The third person singular adds *es*, *s*, or *eth* to the root.

7. He *gives* his money.
8. He *holds* his money.
9. He *giveth* his money.

4. Verbs in the past tense have no *s* forms. The same form is used with both singular and plural subjects, for all persons, except in the archaic or poetic style, when *thou* requires the addition of *st*.

10. I *gave* my money.
11. We *gave* our money.
12. They *gave* their money.
13. Thou *gavest* thy money.

For other *number* and *person* forms, see Conjugation, Sec. 100.

Parsing.

97. Verbs are parsed by stating their *form*, *class*, *voice*, *mode*, *tense* (with its *inflection*), *person*, and *number*.

MODEL: I think I would stay if I were you.

Think asserts action, does not form its past tense and perfect participle by the addition of *d* or *ed*, requires the addition of an object to form a definite predicate—that is, it represents the subject as acting, asserts a thing as actual, denotes present time, and agrees with its subject in number and person; hence it is a verb, regular, transitive, active voice, indicative mode, present tense—I *think*, thou *thinkest*, he *thinks*; we, you, or they *think*—first person, singular number, to agree with its subject *I*.

Would stay is a verb; irregular, intransitive, potential mode, past tense, first person, singular number, to agree with its subject *I*.

Would stay may also be parsed as follows: *Would* is an irregular, intransitive verb; indicative mode, past tense, first person, and singular number, to agree with its subject *I*. *Stay* is an intransitive infinitive, used with *would* to form a potential verb-phrase.

Were is a verb; irregular, intransitive, subjunctive mode, past tense, first person, singular number, to agree with its subject *I*.

Short form: *Think* is a verb, the predicate of *I*. *Would stay* is a verb, the predicate of *I*. *Were* is a verb, the predicate of *I*.

EXERCISE.

(a) Write sentences in the indicative mode, using the following words with the tense, person, and number indicated :

1. give — *Present*, *first*, *singular*.
2. see — *Past*, *second*, *singular*.
3. do — *Present perfect*, *third*, *singular*.
4. take — *Past perfect*, *second*, *singular*.
5. speak — *Future perfect*, *first*, *plural*.
6. think — *Past perfect*, *second*, *singular*.
7. eat — *Future perfect*, *first*, *singular*.
8. know — *Present*, *first*, *singular*.
9. go — *Past perfect*, *second*, *plural*.
10. come — *Future*, *third*, *singular*.

(b) Parse the nouns, pronouns, adjectives, adverbs, and verbs in the following sentences :

1. Mental power can not be got from ill-fed brains.
2. When a mere child he strayed a-bird's-nesting, from his grandmother's house, in company with a cow-boy. the dinner hour elapsed; he was absent, and could not be found; and the alarm of the family became very great, for they apprehended that he might have been carried off by gypsies. At length, after search had been made for him in various directions, he was dis-

covered, alone, sitting composedly by the side of a brook which he could not get over. "I wonder, child," said the old lady, when she saw him, "that hunger and fear did not drive you home."—"Fear! grandmamma," replied the future hero, "I never saw fear: what is it?"—SOUTHEY.

3. As I walked through the wilderness of this world, I lighted on a certain place where was a Den, and I laid me down in that place to sleep: and, as I slept, I dreamed a dream. I dreamed, and, behold, I saw a man clothed with rags, standing in a certain place, with his face from his own house, a book in his hand, and a great burden upon his back. I looked, and saw him open the book and read therein; and, as he read, he wept, and trembled; and, not being able longer to contain, he brake out with a lamentable cry, saying: "What shall I do?"—JOHN BUNYAN.

4. God Almighty first planted a garden. And, indeed, it is the purest of human pleasures. It is the greatest refreshment to the spirits of man, without which buildings and palaces are but gross handy-works.—BACON.

5. And because the breath of flowers is far sweeter in the air (where it comes and goes like the warbling of music) than in the hand, therefore, nothing is more fit for that delight than to know what be the flowers and plants that do best perfume the air.—BACON.

6. Out spoke the victor then
 As he hail'd them o'er the wave,
 "Ye are brothers! ye are men!
 And we conquer but to save:—
 So peace instead of death let us bring:
 But yield, proud foe, thy fleet
 With the crews, at England's feet,
 And make submission meet
 To our King."—CAMPBELL.

7. Thou has left behind
 • Powers that will work for thee,—air, earth, and skies!
 There's not a breathing of the common wind
 That will forget thee; thou hast great allies;
 Thy friends are exultations, agonies,
 And love, and man's unconquerable mind.—WORDSWORTH.

8. The quality of mercy is not strain'd,
 It droppeth as the gentle rain from heaven
 Upon the place beneath. It is twice blest :
 It blesseth him that gives and him that takes.
 'Tis mightiest in the mightiest : it becomes
 The throned monarch better than his crown ;
 His sceptre shows the force of temporal power,
 The attribute to awe and majesty,
 Wherein doth sit the dread and fear of kings ;
 But mercy is above this sceptred sway,
 It is enthroned in the hearts of kings,
 It is an attribute to God himself ;
 And earthly power doth then show likkest God's,
 When mercy seasons justice. Therefore, Jew,
 Though justice be thy plea, consider this,
 That in the course of justice none of us
 Should see salvation : we do pray for mercy ;
 And that same prayer doth teach us all to render
 The deeds of mercy.—SHAKSPERE.

CONJUGATION.

98. The **conjugation** of a verb is the correct expression of its modes, tenses, voices, persons, and numbers. In order to conjugate a verb correctly we must know its *principal parts*, which are the *present indicative*, the *past indicative*, and the *past participle*; as,

<i>Present Indicative.</i>	<i>Past Indicative.</i>	<i>Past Participle.</i>
be or am	was	been
see	saw	seen
find	found	found
love	loved	loved

Conjugation of the Verb *Be*.

99.

PRINCIPAL PARTS.

<i>Present Tense.</i>	<i>Past Tense.</i>	<i>Perfect Participle.</i>
am	was	been

INDICATIVE MODE.

PRESENT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I am.	We are.
2. You are.	You are.
3. He is.	They are.

PRESENT PERFECT.

<i>Singular.</i>	<i>Plural.</i>
1. I have been.	We have been.
2. You have been.	You have been.
3. He has been.	They have been

PAST TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I was.	We were.
2. You were.	You were.
3. He was.	They were.

PAST PERFECT.

<i>Singular.</i>	<i>Plural.</i>
1. I had been.	We had been.
2. You had been.	You had been.
3. He had been.	They had been.

FUTURE TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I shall be.	We shall be.
2. You will be.	You will be.
3. He will be.	They will be.

FUTURE PERFECT.

<i>Singular.</i>	<i>Plural.</i>
1. I shall have been.	We shall have been.
2. You will have been.	You will have been.
3. He will have been.	They will have been.

POTENTIAL MODE.

PRESENT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I may be.	We may be.
2. You may be.	You may be.
3. He may be.	They may be.

PRESENT PERFECT.

Singular.

1. I may have been.
2. You may have been.
3. He may have been.

Plural.

- We may have been.
You may have been.
They may have been.

PAST TENSE.

Singular.

1. I might be.
2. You might be.
3. He might be.

Plural.

- We might be.
You might be.
They might be.

PAST PERFECT.

Singular.

1. I might have been.
2. You might have been.
3. He might have been.

Plural.

- We might have been.
You might have been.
They might have been.

SUBJUNCTIVE MODE.

PRESENT TENSE.

Singular.

1. If I be.
2. If you be.
3. If he be.

Plural.

- If we be.
If you be.
If they be.

PAST TENSE.

Singular.

1. If I were.
2. If you were.
3. If he were.

Plural.

- If we were.
If you were.
If they were.

IMPERATIVE MODE.

PRESENT TENSE.

Singular.

- Be, or be thou.

Plural.

- Be ye or you.

Infinitives.

- Present tense* — To be.
Present perfect — To have been.

Participles.

- Present* — Being.
Past — Been.
Perfect — Having been.

100. *Synopsis* is a short view of a verb, showing its forms through the modes and tenses in a single number and person. The following is the synopsis of the verb *be* in the first person and singular number:

INDICATIVE MODE.

- | | |
|--------------------------|--------------------|
| <i>Present</i> — | I am. |
| <i>Present perfect</i> — | I have been. |
| <i>Past</i> — | I was. |
| <i>Past perfect</i> — | I had been. |
| <i>Future</i> — | I shall be. |
| <i>Future perfect</i> — | I shall have been. |

SUBJUNCTIVE MODE.

- | | |
|--------------------------|-------------------------|
| <i>Present</i> —If I be. | <i>Past</i> —If I were. |
|--------------------------|-------------------------|

POTENTIAL MODE.

- | | |
|--------------------------|--------------------|
| <i>Present</i> — | I may be. |
| <i>Present perfect</i> — | I may have been. |
| <i>Past</i> — | I might be. |
| <i>Past perfect</i> — | I might have been. |

Conjugation of the Verb *Love*.

ACTIVE VOICE.

101.

PRINCIPAL PARTS.

<i>Present Tense.</i>	<i>Past Tense.</i>	<i>Perfect Participle.</i>
love	loved	loved

INDICATIVE MODE.

PRESENT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I love.	We love.
2. You love.	You love.
3. He loves.	They love.

PRESENT PERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I have loved.	We have loved.
2. You have loved.	You have loved.
3. He has loved.	They have loved.

PAST TENSE.

Singular.

1. I loved.
2. You loved.
3. He loved.

Plural.

- We loved.
You loved.
They loved.

PAST PERFECT TENSE.

Singular.

1. I had loved.
2. You had loved.
3. He had loved.

Plural.

- We had loved.
You had loved.
They had loved.

FUTURE TENSE.

Singular.

1. I shall love.
2. You will love.
3. He will love.

Plural.

- We shall love.
You will love.
They will love.

FUTURE PERFECT TENSE.

Singular.

1. I shall have loved.
2. You will have loved.
3. He will have loved.

Plural.

- We shall have loved.
You will have loved.
They will have loved.

POTENTIAL MODE.

PRESENT TENSE.

Singular.

1. I may love.
2. You may love.
3. He may love.

Plural.

- We may love.
You may love.
They may love.

PRESENT PERFECT TENSE.

Singular.

1. I may have loved.
2. You may have loved.
3. He may have loved.

Plural.

- We may have loved.
You may have loved.
They may have loved.

PAST TENSE.

Singular.

1. I might love.
2. You might love.
3. He might love.

Plural.

- We might love.
You might love.
They might love.

PAST PERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I might have loved.	We might have loved.
2. You might have loved.	You might have loved.
3. He might have loved.	They might have loved.

SUBJUNCTIVE MODE.

PRESENT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. If I love.	If we love.
2. If you love.	If you love.
3. If he love.	If they love.

PAST TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. If I loved.	If we loved.
2. If you loved.	If you loved.
3. If he loved.	If they loved.

IMPERATIVE MODE.

<i>Singular.</i>	<i>Plural.</i>
Love, or do thou love.	Love, or do ye or you love.

INFINITIVES.

Present—To love. *Present perfect*—To have loved.

PARTICIPLES.

Present—Loving. *Perfect*—Loved. *Compound*—Having loved.

Synopsis of the Verb *Love*.

PASSIVE VOICE.

102. The *passive voice* is conjugated by placing before the perfect participle the various forms of the verb *be*.

INDICATIVE MODE.

Present— I am loved.

Present perfect— I have been loved.

Past— I was loved.

Past perfect— I had been loved.

Future— I shall be loved.

Future perfect— I shall have been loved.

POTENTIAL MODE.

Present— I may be loved.

Present perfect— I may have been loved.

Past— I might be loved.

Past perfect— I might have been loved.

SUBJUNCTIVE MODE.

Present— If I be loved.

Past— If I were loved.

IMPERATIVE MODE.

Present— Be loved, or be thou loved.

INFINITIVES.

Present— To be loved.

Present perfect— To have been loved.

PARTICIPLES.

Present— Being loved.

Perfect— Loved.

Compound— Having been loved.

Forms of Conjugation.

103. There are four forms of conjugation :

1. The **common form**, which expresses an act indefinitely, or as done without reference to its progress ; as, *I write*.

2. The **progressive form**, which expresses the action, being, or state in progress ; as, *I am writing*.

3. The **emphatic form**, which expresses an act with emphasis ; as, *I do write*.

4. The **interrogative form**, used in asking questions; as, *Write I?* *Did I write?* *Have I written?*

OBS.—The progressive form places the various forms of the verb *be* before the present (active) participle. The emphatic form places *do* or *did* before the principal verb.

104. Following are the synopses of the verb *love*:

1. Progressive form :

INDICATIVE MODE.

Present— I am loving.

Present perfect—I have been loving.

Past— I was loving.

Past perfect— I had been loving.

Future— I shall be loving.

Future perfect— I shall have been loving.

POTENTIAL MODE.

Present— I may be loving.

Present perfect—I may have been loving.

Past— I might be loving.

Past perfect— I might have been loving.

IMPERATIVE MODE.

Present— Be thou loving.

INFINITIVES.

Present—To be loving. *Present perfect*—To have been loving.

PARTICIPLES.

Present—Loving. *Compound*—Having been loving.

2. Emphatic form :

INDICATIVE MODE.

Present—I do love. *Past*—I did love.

IMPERATIVE MODE.

Present—Do thou love.

3. Interrogative form :

INDICATIVE MODE.

Present— Love I? Do I love? Am I loving?

Present perfect— Have I loved? Have I been loving?

Past— Loved I? Did I love? Was I loving?

Past perfect— Had I loved? Had I been loving?

Future— Shall I love? Shall I be loving?

Future perfect— Shall I have loved? Shall I have been loving?

POTENTIAL MODE.

Present— Must I love?

Present perfect— Must I have loved?

Past— Might I love?

Past perfect— Might I have loved?

EXERCISE.

Write a synopsis of the verbs *teach*, *see*, *move*, and *take* in the indicative and potential modes, active and passive voices.

List of Irregular Verbs.

105. The following list contains the principal parts of most of the irregular verbs. Those marked R have also the regular forms; those in italics are rare.

One class of these verbs, like *buy*, *bought*, *bought*, etc., either with or without change in stem, add *t* to form the past tense and past participle.

Another class change the final consonant to *t*; as, *lend*, *lent*, *lent*, etc.

A third class have all three principal parts alike; as, *cut*, *cut*, *cut*, etc.

Many have the second and third parts alike, but different from the first; as, *feed*, *fed*, *fed*, etc.

A large number add *n* or *en* to the first or second to form the third root; as, *break*, *broke* or *broken*, etc.

Some are most irregular, having no underlying principle of formation; as, *go*, *went*, *gone*, etc.:

<i>Present.</i>	<i>Past.</i>	<i>Past Par.</i>	<i>Present</i>	<i>Past.</i>	<i>Past Par.</i>
abide	abode	abode	choose	chose	chosen
am	was	been	cleave	cleft	cleft
arise	arose	arisen	(to split)	{ clove, R clave	{ cloven cleaved
awake	awoke, R	{ awaked awoke	cleave	{ cleaved (to adhere)	cleaved
bear	{ bore bare	born	cling	clung	clung
bear (to carry)	{ bore bare	borne	clothe	clad, R	clad, R
beat	beat	{ beaten beat	come	came	come
begin	{ began begun	begun	cost	cost	cost
bend	bent, R	bent, R	creep	crept	crept
bereave	bereft, R	bereft, R	crow	crew, R	crowed
beseech	besoughtR	besoughtR	cut	cut	cut
bet	bet, R	bet, R	dare	durst, R	dared
bid	{ bid bade	bidden bid	deal	dealt	dealt, R
bind	bound	bound	dig	dug, R	dug, R
bite	bit	{ bitten bit	do	did	done
bleed	bled	bled	draw	drew	drawn
bless	blest, R	blest, R	dream	dreamt, R	dreamt, R
blow	blew	blown	dress	drest, R	drest, R
break	{ broke brake	broken	drink	{ drank drunk	{ drunk drunken
breed	bred	bred	drive	drove	driven
bring	brought	brought	dwell	dwelt, R	dwelt, R
build	built, R	built, R	eat	ate	eaten
burn	burnt, R	burnt, R	fall	fell	fallen
burst	burst, R	burst, R	feed	fed	fed
buy	bought	bought	feel	felt	felt
cast	cast	cast	fight	fought	fought
catch	caught	caught	find	found	found
chide	chid	{ chidden chid	flee	fled	fled
			fling	flung	flung
			fly	flew	flown
			forbear	forbore	forborne
			forsake	forsook	forsaken

<i>Present.</i>	<i>Past.</i>	<i>Past Par.</i>	<i>Present.</i>	<i>Past.</i>	<i>Past Par.</i>
freeze	froze	frozen	meet	met	met
get	got	{ got gotten	mow	mowed	mown, R
gild	gilt, R	gilt, R	pay	paid	paid
gird	girt, R	girt, R	pen (to inclose)	{ pent, R	pent, R
give	gave	given	put	put	put
go	went	gone	quit	quit, R	quit, R
grave	graved	graven	rap	rapt, R	rapt, R
grind	ground	ground	read	read	read
grow	grew	grown	rend	rent	rent
*hang	hung, R	hung, R	rid	rid	rid
have	had	had	ride	rode	ridden
hear	heard	heard	ring	{ rang rung	rung
heave	hove, R	hove, R	rise	rose	risen
hew	hewed	hewn, R	rive	rived	riven, R
hide	hid	{ hidden hid	run	ran	run
hit	hit	hit	saw	sawed	sawn, R
hold	held	{ held holden	say	said	said
hurt	hurt	hurt	see	saw	seen
keep	kept	kept	seek	sought	sought
kneel	knelt, R	knelt, R	seethe	seethed	sodden, R
knit	knit, R	knit, R	sell	sold	sold
know	knew	known	send	sent	sent
lade	laded	laden, R	set	set	set
lay	laid	laid	shake	shook	shaken
lead	led	led	shape	shaped	shapen, R
lean	leant, R	leant, R	shave	shaved	shaven, R
leap	leapt, R	leapt, R	shear	sheared	shorn, R
leave	left	left	shed	shed	shed
lend	lent	lent	shine	shone, R	shone, R
let	let	let	shoe	shod	shod
lie(recline)	lay	lain	shoot	shot	shot
light	lit, R	lit, R	show	Showed	shown, R
lose	lost	lost	shred	shred	shred, R
make	made	made	shrink	{ shrunk shrank	shrunk shrunken
mean	meant	meant	shrive	shrove, R	shriven, R

* Hang, to take life, is regular: "A man was *hanged* yesterday."

<i>Present.</i>	<i>Past.</i>	<i>Past Par.</i>	<i>Present.</i>	<i>Past.</i>	<i>Past Par.</i>
shut	shut	shut	strew	strewed	{ strewn strown, R
sing	{ sang sung	sung	stride	strode	stridden
sink	{ sunk sank	sunk	strike	struck	{ struck stricken
sit	sat	{ sat sate	string	strung	strung
slay	slew	slain	strive	strove	striven
sleep	slept	slept	swear	{ swore sware	sworn
slide	slid	{ slidden slid	sweat	sweat, R	sweat, R
sling	slung	slung	sweep	swept	swept
slink	slunk	slunk	swell	swelled	swollen, R
slit	slit	slit, R	swim	{ swam swum	swum
smell	smelt, R	smelt, R	swing	{ swung swang	swung
smite	{ smote smit	smitten smit	take	took	taken
sow	sowed	sown, R	teach	taught	taught
speak	{ spoke spake	spoken	tear	{ tore tare	torn
speed	sped, R	sped, R	tell	told	told
spell	{ spelt spelled	spelt spelled	think	thought	thought
spend	spent	spent	thrive	{ thrived throve	thriven
spill	spilt, R	spilt, R	throw	threw	thrown
spin	{ spun span	spun	thrust	thrust	thrust
spit	{ spit spat	spit	tread	trod	{ trodden trod
split	split	split	wake	woke, R	woke, R
spoil	spoilt, R	spoilt, R	wax	waxed	waxen, R
spread	spread	spread	wear	wore	worn
spring	{ sprang sprung	sprung	weave	wove	{ woven wove
stand	stood	stood	weep	wept	wept
stave	stove, R	stove, R	wet	wet, R	wet, R
stay	{ staid stayed	staid stayed	whet	whet, R	whet, R
steal	stole	stolen	win	won	won
stick	stuck	stuck	wind	wound, R	wound
sting	stung	stung	work	wrought, R	wrought, R
			wring	wrung	wrung
			write	wrote	written

VERBALS.

106. A **verbal** is a word or phrase derived from a verb which expresses action without asserting it.

Verbals have the signification and governing power of a verb, but the construction of some other part of speech. They may be either *participles* or *infinitives*.

1. *Hearing* my call, he came *to assist* me.
2. Endeavor *to employ* every good opportunity.

The Participle.

107. A **participle** is a verbal having the construction of a noun or an adjective.

1. *Walking* is a healthful exercise.
2. Error, *wounded*, writhes with pain.

With respect to form, participles are classed as :

1. SIMPLE, consisting of a single word ; as, *loving*, *loved*; *seeing*, *seen*.
2. COMPOUND, consisting of a single participle combined with the auxiliaries *being*, *having*, or *having been* ; as, *being seen*, *having seen*, *having been seen*.

108. Participles are also classed as *present*, *past*, or *perfect*, and when formed from transitive verbs, as *active* or *passive*. The participles of the verb *love* are :

<i>Simple</i>	<i>loving</i>	<i>Compound</i>	<i>being loved</i>
	<i>loved</i>		<i>having loved</i>
			<i>having been loved</i>
			<i>having been loving</i>

	<i>Present.</i>	<i>Past.</i>	<i>Perfect.</i>
<i>Active</i> —	<i>loving</i>	<i>loved</i>	<i>having loved</i>
<i>Passive</i> —	<i>being loved</i>	<i>loved</i>	<i>having been loved</i>

The present participles end in *ing* and denote the continuance of action, being, or state; as,

hearing	being heard
pleasing	being pleased
trusting	being trusted

The past and perfect participles usually end in *d*, *t*, or *n*, and denote the continuance of action, being, or state; as,

<i>Past.</i>	<i>Perfect.</i>
lived	having lived
sent	having sent
seen	having seen

109. Participles, because of their verb-signification, have the same modifiers, objects, and attributes as the verb. Thus they may have—

1. Adverbial modifiers.

1. The torrent came rushing *madly* on.
2. The mountain brooks went babbling *by*.
3. The aged preacher stood leaning *on his staff*.
4. They were fighting *where "every helmet caught some gleams of glory."*

2. Objective modifiers (objects).

5. Saving *time* is lengthening *life*.
6. Hoping *to meet you*, I did not write.
7. Having learned *that he was sick*, I visited him.

3. Attributes (nouns, adjectives, or clauses).

8. Being a *stranger*, he was not admitted.
9. Having become *captain*, he assumed command.
10. Being *weary*, all withdrew for rest.
11. Having been *ill*, he could not be present.
12. Being *what he was*, the officer could not be bribed.

110. When employed as mere names of actions or conditions, or of occupations, participles lose most of their verb-signification and are called **abstract nouns**. As such they may be limited—

1. By an adjective.

1. *Correct* writing means *correct* thinking.
2. *Fast* driving is forbidden in the park.

2. By a possessive.

3. I was not informed of *her* coming.
4. The *boy's* singing was good; *his* reading, perfect.

A participle, combined with its modifier or attribute, is called a **participial phrase**.

EXERCISE.

(a) Mention the subject and predicate of each example in the foregoing two sections; also the modifiers and attributes of the participles there found.

(b) Construct or find sentences illustrating each kind of participle modifier and attribute.

111. The participle (or participial phrase) may be used as a noun or an adjective. As a noun it may be—

1. The subject of a verb.

1. *Skating* is a delightful recreation.
2. *Listening* to music is a charming diversion.

2. The attribute in the predicate.

3. Love is the *fulfilling* of the law.
4. A sorrow's crown of sorrow is *remembering* happier things.—TENNYSON.

3. The object of a transitive verb.
 5. We enjoy *sailing* on the lakes.
 6. We dread *crossing* the ocean.
 7. Children enjoy *playing* dominoes.

4. The object of a preposition.

8. True worth is in *being*, not *seeming*.
 9. The habit of *smoking* tobacco is pernicious.
 10. I have learned to seek my happiness by *limiting* my desires rather than in *attempting* to satisfy them.
- JOHN STUART MILL.

112. As an adjective, the participle may —

1. Limit a noun or pronoun.

1. The stars *twinkling* in the heavens are Night's gems.
2. Truth *crushed* to earth shall rise again.
3. He saw them *laying* the corner stone.
4. I heard him *singing* in the parlor.

2. Be the attribute in the predicate.

5. Her manners are *pleasing* and *winning*.
6. The paper is *soiled* and *torn*.
7. The statue lay *buried* for centuries.
8. To me it seems *bewildering*.

113. As an adverb, a participle is sometimes used —

1. To limit an adjective.

1. The day is *freezing* cold.
2. The water is *boiling* hot.
3. The men were *fighting* mad.

OBS.—Although this usage was originally colloquial, it has long since become standard.

2. To limit a verb (by denoting concomitant action).

4. The Son of Man came *eating* and *drinking*.
5. The mighty rocks come *bounding* down.
6. Now the bright morning star, day's harbinger,
 Comes *dancing* from the East.—MILTON.

3. In combination with a noun or pronoun in the absolute construction, to limit a verb by denoting *time*, *cause*, or some attendant *circumstance*.

7. *The clock having struck six*, we arose. (Time.)
8. *Darkness coming on*, we hurried home. (Cause.)
9. We crossed the river, *the wind blowing furiously*.
(Circumstance.)

OBS. I.—The present participle, combined with auxiliaries, is a verb-phrase making the progressive form of the verb; the past participle thus combined is a verb-phrase making the passive voice of the verb.

1. We *have been writing* letters.
2. Letters *were written* by us.

OBS. II.—Participles habitually used as modifiers of nouns are called *participial adjectives*.

1. We visited a *ruined* castle.
2. Sweet is the air with *budding* haws.

EXERCISE.

(a) Mention the subject and predicate of each example in the foregoing three sections; also the use of each participle there found.

(b) Construct or find sentences illustrating each of the uses of the participle.

114. Participles are parsed by stating their *class*, *voice* (if transitive), and *use*.

MODEL I. He is occupied in teaching music.

Teaching is a simple, transitive participle, active voice. It is used as a noun, third person, singular number, neuter gender and objective case, object of the preposition *in*.

MODEL II. Truth crushed to earth shall rise again.

Crushed is a simple, transitive participle, passive voice, used as an adjective to limit the noun *truth*.

MODEL III. She came running to me.

Running is a simple, intransitive participle, used as an adverb, and modifies *came*.

EXERCISE.

Mention the subjects and predicates, and parse the participles in the following :

1. A penny given willingly is worth a pound given grudgingly.
2. The spider spinning his web was an inspiration to Bruce.
3. A scant weight of sugar was bought from the passing peddler.
4. In praising a man, avoid injuring him.
5. Interest is money paid for the use of money.
6. A sloop was loitering in the distance, dropping slowly down with the tide, her sail hanging uselessly against the mast.—IRVING.
7. Our slender life runs rippling by, and glides
 Into the silent hollow of the past.—LOWELL.
8. Then shook the hills with thunder riven;
 Then rush'd the steed to battle driven;
 And louder than the bolts of heaven
 Far flash'd the red artillery.—CAMPBELL.

The Infinitive.

115. An **infinitive** is a verbal having the construction of a noun, adjective, or adverb.

1. *To work* is *to win*.
2. All have honors *to win*.
3. They work *to win* honors.

The *simple* infinitive consists of the root-verb, before which *to* is generally used; other infinitives are *compound*.

The *tense* and *voice* classifications of the infinitive are seen in the following from the verb *hear*:

	<i>Active.</i>	<i>Passive.</i>
<i>Present</i>	$\left\{ \begin{array}{l} \text{to hear} \\ \text{to be hearing} \end{array} \right.$	to be heard
<i>Present perfect</i>	$\left\{ \begin{array}{l} \text{to have heard} \\ \text{to have been hearing} \end{array} \right.$	to have been heard

116. Infinitives, because of their verb-signification, have the same modifiers and attributes as the verb. Thus they may have —

1. Adverbial modifiers.

1. To work *hard* is to win *soon*.
2. Harry learned to write *in school*.
3. He intends to go *when the boat arrives*.

2. Objective modifiers. (Objects.)

4. To pay our *debts* should be a pleasure.
5. The cuckoo tried to steal a *nest*.
6. To do his friends a *favor* was his delight.
7. He appears to know *what you wish*.
8. I shall try to remember *what I read*.

3. Attributes. (Nouns, pronouns, or adjectives.)

9. Clay was urged to become a *candidate* for president.
10. It appears to be *he*.
11. To be *honest* was his purpose.
12. We think it to be *of no value*.

An infinitive with or without modifiers is called an **infinitive phrase**.

13. He loves *to read*.
14. He loves *to read Tennyson*.

EXERCISE.

(a) Mention the subject and predicate of each of the foregoing examples; also the modifiers and attributes therein found.

(b) Construct sentences illustrating the various kinds and forms of infinitive modifiers and attributes.

117. An infinitive may be used as a noun, an adjective, or an adverb; as a noun it may be used—

1. As the subject of a sentence.

1. *To err* is human, *to forgive* divine.
2. *To live* in hearts we leave behind
Is not to die.—CAMPBELL.

2. As the attribute in the predicate.

3. To see is *to believe*.
4. Its wing appears *to be broken*.
5. He seems *to have recognized* me.
6. To doubt her fairness were *to want* an eye,
To doubt her pureness were *to want* a heart.

—TENNYSON.

3. As the object of a verb.

7. The boys love *to skate*.
8. Learn *to labor* and *to wait*.
9. He promised never *to reveal* the secret.
10. I begin *to understand* your motives.

4. As the object of a participle.

11. Fearing *to do wrong* is commendable.
12. Expecting *to see you*, I did not write.
13. Hoping *to meet you*, I have remained at home.

5. (Combined with an assumed subject) as the object of a verb.

14. We expect *him to come*.
15. She directed her *pupils to sing*.
16. He ordered the *bridge to be turned*.

6. (With an assumed subject after *for*) as subject or attribute.

17. For a *Briton to boast* is proverbial.
18. His order is for *you to advance*.
19. It is wise for *us to make* the attempt.

7. As the object of a preposition.

20. He is about *to retire* from office.
21. None knew thee but *to love thec*,
Nor named thee but *to praise*.—HALLECK.

8. As an appositive — either directly or as the real subject to explain the provisional subject *it*.

22. Delightful task! *to rear* the tender thought.
23. It is always best *to speak* the truth.
24. Case 3. *To find* the area of a circle.

OBS.—The *to* of the infinitive is omitted—

(a) After *bid*, *dare*, *let*, *make*, *feel*, *see*, *hear*, and sometimes after *need*.

1. I dare not *go* into the storm.
2. We saw him *pull* the rope.
3. Hear the chimes *ring*.
4. She need not *go* so soon.
5. Need he *return* at once?

(b) After the auxiliaries, to form the potential mode and the future tenses.

6. I can go at once.
7. May they write to-day?
8. Shall we write to-morrow?

118. As an adjective, the infinitive may be used—

1. To limit a noun.

1. The capacity of air *to hold* vapor varies with its temperature.
2. Time hath his work *to do*, and we have ours.

2. As an attribute.

3. Such conduct is *to be condemned* (is contemptible).
4. Gold is *to be found* in Alaska (is findable).
5. She appears *to have lost* her friends (friendless).

119. As an adverb, the infinitive may express *purpose*, *result*, *degree*, or *cause*, and may thus limit—

1. A verb.

1. We went *to see* the statuary. (Purpose.)
2. The king is come *to marshal* us, all in his armor drest.

2. An adjective.

3. He is anxious *to succeed* in business. (Cause.)
4. I am delighted *to see* you. (Cause.)
5. They had finally saved enough *to build* their home. (Degree.)

3. An entire sentence.

6. *To speak* plainly, every man has his faults.
7. *To say* the least, his conduct of affairs was commendable.
8. *To tell* the truth, we do not study as we ought.

Used in this way, infinitives are often called *independent elements*. While they are grammatically independent, such infinitives generally modify the whole sentence after the manner of the modal adverb.

EXERCISE.

(a) Mention the subject and predicate in each of the foregoing examples, also the use (syntax) of all infinitives found therein.

(b) Write sentences illustrating the various uses of the infinitive described in the foregoing sections.

120. Infinitives are parsed by stating their *class* and *use*.

MODEL I. *To deceive* is criminal.

To deceive is a simple, transitive infinitive, active, used as a noun, the subject of the sentence.

MODEL II. A desire to visit Europe is common.

To visit is a simple, transitive infinitive, active, used as an adjective to limit the noun *desire*.

MODEL III. We study to learn.

To learn is a simple, transitive infinitive, used as an adverb to limit the verb *study*.

EXERCISE.

Mention the subject and the predicate in each of the following examples and parse the infinitives:

1. To retreat was difficult; to advance, impossible.
2. Dare to be true: nothing can need a lie.
3. Mabel has gone to see the paintings.
4. I shall be pleased to make his acquaintance.
5. It is noble to see truth, and it is beautiful to find it.
6. It is well to think well; it is divine to act well.
7. Laws are made to protect the innocent by punishing the guilty.
8. If anyone attempts to haul down the American flag, shoot him on the spot.—JOHN A. DIX.

9. They well deserve to have
That know the strongest and surest way to get.

—SHAKSPERE.

10. She walks the waters like a thing of life
And seems to dare the elements to strife.—BYRON.
11. To seek the beauteous eye of heaven to garnish
Is wasteful and ridiculous excess.—SHAKSPERE.
12. We ought to hear at least one little song every day, read
a good poem, see a first-rate painting, and, if possible, speak a few
sensible words.—GOETHE.

13. Some very excellent people tell you they dare not hope.
To me it seems much more impious to dare to despair.

—SYDNEY SMITH.

14. The weather was dry, the sky was cloudless, the blue
depths seemed to express types of infinity; and it was not possible
for eye to behold or for heart to conceive any symbols more
pathetic of life and the glory of life.—DE QUINCEY.

15. I longed to wander over the scenes of renowned achievement—to tread, as it were, in the footsteps of antiquity; to loiter about the ruined castle; to meditate on the falling tower; to escape, in short, from the commonplace realities of the present, and lose myself among the shadowy grandeur of the past.—IRVING.

PHRASES.

121. A **phrase** is a group of words having neither subject nor predicate, and used as a part of speech.

1. *To think* is a mental exercise.
2. The cliffs *along the river* are steep.
3. There are no accidents *in the providence* of God.

122. According to their structure, phrases are classified as :

1. **Prepositional phrases**, consisting of a preposition and its object.

1. Labor is but refreshment *from repose*.—J MONTGOMERY.
2. Fame is the thirst *of youth*.—BYRON.
3. He wreathed the rod of criticism *with roses*.—DISRAELI.

2. **Participial phrases**, consisting of a participle combined with a modifier or attribute.

4. *Hunting the bear* is wild sport.
5. The rose is sweetest *washed with morning dew*.—SCOTT.
6. Governments are instituted among men, *deriving their just powers* from the consent of the governed.
—JEFFERSON.

3. **Infinitive phrases**, consisting of an infinitive used either alone or combined with an attribute.

7. They refused *to release* the prisoner.
8. *To be absent* is not *to be forgotten*.
9. It is difficult *to grow old gracefully*.—MME. DE STAEL.

123. Phrases are classified according to form, as :

1. The **simple phrase**, one that has no modifier.

1. Deeds are the pulse *of time*.—GEORGE ELIOT.
2. The couriers came *with speed*.

2. The **complex phrase**, one modified by some other element.

3. No man can be wise *on an empty stomach.*

—GEORGE ELIOT.

4. One must be poor *to know the luxury of giving.*

—GEORGE ELIOT.

5. Life is a festival *only to the wise.*—EMERSON.

3. The **compound phrase**, one composed of two or more simple or complex phrases united by a connective.

6. We sought him *on the hills* and *in the valleys.*

7. We live *in deeds*, not *years*; *in thoughts*, not *breaths*;
In feelings, not *in figures* on a dial.—BAILEY.

124. According to their office, phrases are classified as:

1. **Substantive phrases**, which perform the office of a noun.

1. *To study* is *to improve.*

2. *Being honorable* is true nobility.

3. It is better *to live rich* than *to die rich.*—BOSWELL.

2. **Adjective phrases**, which perform the office of an adjective.

4. Leaves have their time *to fall.*

5. Thy gates are all *of orient pearl.*

6. Contempt *of fame* begets contempt *of virtue.*

—BEN JONSON.

3. **Adverbial phrases**, which perform the office of an adverb.

7. Beauty is the mark God sets *on virtue.*—EMERSON.

8. Are navies necessary *to protect our coasts?*

9. Men *at some time* are masters of their fates.

—SHAKSPERE.

Parsing the Preposition.

125. Prepositions are parsed by stating their *class*, what they *connect*, and between what terms they show relation.

MODEL: In all you do, proceed according to law.

In is a simple preposition connecting its object *all* with the verb *proceed*, and showing the relation between them.

According to is a phrase preposition connecting its object *law* with the verb *proceed*, and showing the relation between them.

EXERCISE.

(a) Classify the phrases in the following sentences and parse the prepositions:

1. The world globes itself in a drop of dew.—EMERSON.
2. The world exists for the education of each man.—EMERSON.
3. Will the line stretch out to the crack of doom?—SHAKSPERE.
4. To manage men one ought to have a sharp mind in a velvet sheath.—GEORGE ELIOT.
5. What's the best news with you?—TH. HOLCROFT.
6. A halter made of silk's a halter still.—CIBBER.
7. War is a fire struck in the Devil's tinder-box.—HOWELL.
8. 'Tis time to fear, when tyrants seem to kiss.—SHAKSPERE.
9. There's a dance of leaves in that aspen bower;
There's a twitter of wind in that beechen tree;
There's a smile on the fruit, and a smile on the flower,
And a laugh from the brook that runs to the sea.
—BRYANT.

(b) Construct phrases as follows : Four prepositional, two participial, and three infinitive; three simple, two complex, and two compound; two substantive, three adjective, and two adverbial.

CLAVUSES.

126. A clause is a group of words having a subject and predicate, and used as a part of speech.

1. *That all men might be free* was Lincoln's desire.
2. *He who works* wins.
3. *Come as the winds come.*
4. "*They come,*" was the shout along the lines.
5. The question is, *Are we all ready?*
6. Remember those *whose hearts are sad.*
7. Can you tell *why the tides rise and fall?*
8. *If Jove stray* who dare say, *Jove doth ill?*

The component parts of a clause are the *subject*, *predicate*, and *subordinate connective*. A few noun clauses, either quoted or used in the sense of quotation, are employed without a connective, as in sentences 4 and 5. Subordinate connectives are :

1. PURE CONJUNCTIONS, those used merely to connect, as *that* in sentence 1.
2. RELATIVES and INTERROGATIVES, those having a pronominal as well as a connective office, as *who* in sentence 2.
3. CONJUNCTIVE ADVERBS, those having an adverbial as well as a connective office, as *as* in sentence 3.

127. According to their office in the sentence, clauses are classified as:

1. Substantive, those used as nouns.

1. *What pleases you* will please me.
2. The rumor is *that war is coming*.
3. We shall never know *who wrote the letter*.
4. *How plants grow* we now understand.
5. I know not *why she spoke so tenderly*.

The connectives employed are *that* and the interrogatives *who*, *when*, *how*, *where*, *wherein*, etc.

2. Adjective, those having the force of adjectives.

6. He *who runs* may read the head-lines.
7. She gave all *that she had*.
8. Our journey, *which was very pleasant*, ended too soon.
9. The scenery *to which you refer* is beautiful.
10. The petition *concerning which you spoke* has come.
11. I remember distinctly the spot *where he stood*.

The connectives employed are the relatives *who*, *which*, *that*, and *as*.

3. Adverbial, those having the force of adverbs.

12. *When bad men combine*, the good must associate.
13. *Where boasting ends*, there dignity begins.
14. *Whither thou goest* I will go.
15. We must hasten, *as a storm is coming*.
16. *Because life is short*, we act quickly.
17. He works *as though he enjoyed his art*.
18. She studies *as if study were a pleasure*.

The connectives employed are *when*, *where*, *while*, *as*, *as if*, *as though*, etc.

128. According to their form, clauses are classified as :

1. **Simple**, those in which no element is modified by a clause.

1. Strike *whilst the iron is hot.*
2. Think *before you leap.*

2. **Complex**, those in which some element is modified by a clause.

3. He said *that he would go if he could.*
4. *That he will go when he is able* is certain.

3. **Compound**, those composed of two or more clauses coördinately united.

5. Can you tell *when the war will begin* or *when it will end?*
6. I know neither *why you go* nor *why he stays.*
7. *When he will go* and *she will come* is not known.
8. Optimists say *that life is a flower* and *that love is its perfume.*

Conjunctions in Clauses.

129. We have seen in Sec. 41 that conjunctions are words used to unite sentences or parts of sentences. While nouns, adjectives, verbs, adverbs, phrases, or clauses express certain organic parts of a thought, conjunctions express merely the relation and connection of those parts with each other. They are links which unite various elements of thought into a *unit of expression*—a sentence.

Thus coördinate conjunctions may unite—

1. Words.

1. My pen *and* ink are poor.
2. Rain *or* snow will come.
3. Go not now, *but* to-morrow.

2. Phrases.

4. I sought him in Chicago *and* in Boston.
5. We advanced with care, *but* with courage.
6. Our actions are known *both* on earth *and* in heaven.

3. Propositions or clauses.

7. Drink deep, *or* taste not the Pierian spring.—POPE.
8. Art may err, *but* Nature can not miss.
9. I know *neither* why he came *nor* why he went.

130. Subordinate conjunctions unite clauses with propositions, or with the words which the clauses modify. Thus they may unite—

1. Substantive clauses with propositions or words.

1. *That* he was a traitor is evident.
2. We knew *that* he was a traitor.

2. Adjective clauses with the nouns or pronouns which they limit.

3. This is the letter to *which* you referred.
4. It was the time *when* lilies bloom.

3. Adverbial clauses with the words which they limit.

5. *When* pain ends, gain ends, too.
6. *Unless* you come, I shall not go.

131. Conjunctions are parsed by stating their *class* and *office in the sentence*.

MODEL I. Father and mother will meet us either in Boston or in Cambridge.

And is a coördinate conjunction and connects the nouns *father* and *mother*.

Either is an alternative conjunction, and with its correlative *or* connects the phrases *in Boston* and *in Cambridge*.

MODEL II. Come as the waves come when
Navies are stranded.—SCOTT.

As is a subordinate conjunction, connecting the clause *as the waves come* with the verb *come*, and modifying *come* (in clause).

When is a subordinate conjunction, connecting the clause *when navies are stranded* with the verb *come*, and modifying *are stranded*.

WORDS OF DOUBLE USE.

132. Certain words in English perform, at the same time, two offices in the syntax of the sentence in which they are used. These words of double use include *relative pronouns*, *conjunctive adverbs*, and *possessives*.

133. Relative pronouns are equivalent to *and he*, *and it*, or *and they*; thus they perform the office of conjunction and of pronoun. They represent a substantive, and connect with it a limiting clause. In construction the relative pronoun may be—

1. The subject of a clause.
 1. I overtook a man *who* (and *he*) was blind.
2. The object of a verb.
 2. I know *whom* I have believed.
3. The object of a preposition.
 3. I saw the boat in *which* he sailed.

4. A possessive modifier of a noun.

4. This is the bird *whose* wing was broken.
5. A gentle stream *whose* murmuring wave did play.
6. He trod the water,
Whose enmity he flung aside.—SHAKSPERE.

OBS. I.—In this last use the relative limits a noun by denoting possession, and has three offices.

OBS. II.—The double relative *what* is equivalent to *that* + *which*; thus it represents *that* as an antecedent and *which* as a relative. In construction *what* may be the equivalent of—

1. A connective and two nominatives.
1. This is *what* (that which) he is.
2. A connective and two objectives.
2. I have *what* (that which) I sought.
3. A connective, a nominative, and an objective.
3. Law is *what* (that which) he fought for.

134. Conjunctive adverbs are words that perform, at the same time, the office of a conjunction and of an adverb. Their *double use* is seen in the following equivalent sentences :

1. This is the ground *where* our heroes fell.
2. This is the ground *on which* our heroes fell.

The conjunctive adverb *where* in sentence 1 does the connective work of the relative *which* in sentence 2, and thus connects a modifying clause with the word *ground* in the proposition; *where* also does the work of the phrase *on which*, and thus modifies the verb *fell* in the clause.

Conjunctive adverbs are equivalent to certain phrases, as *at what time*, *in what place*, *in what manner*, *for*

what reason, and *to what extent*, and thus modify the verb in the clause by denoting *time*, *place*, *manner*, *cause*, or *degree*.

Care is often necessary to determine whether a connective is a pure conjunction or a conjunctive adverb. This is the test: If it merely connects a clause with a proposition, it is a conjunction; if, besides connecting a clause, it modifies adverbially some word therein, it is a conjunctive adverb.

3. I shall remain *until* he comes.
4. I shall go *when* he comes.

The following are employed as conjunctive adverbs:

when	as	wherein	while
where	why	whereon	whither
whence	how	wherefore	whenever

EXERCISE.

(a) Parse the conjunctive adverbs in the following sentences :

1. Where God hath a temple, the Devil will have a chapel.—BURTON.
2. Can you explain why you invert the divisor?
3. We are under bright stars wherever we go.
4. I can not see wherein you err.
5. We will go whithersoever you lead.
6. He whistled as he went for want of thought.
7. When the fight begins within himself
A man's worth something.—BROWNING.

(b) Construct six sentences, using in each a different conjunctive adverb.

(c) Construct sentences, using *after*, *before*, *unless*, *because*, and *since* as subordinate conjunctions; and state the difference between the conjunctive adverb and the subordinate conjunction.

135. Possessives are words that perform, at the same time, the office of a substantive and of an adjective. They are nouns and pronouns in the possessive case. In their noun office they are modified like other nouns by adjectives; in their adjective office they modify nouns by denoting *ownership*, *origin*, or *fitness*.

1. The old *lady's* arm-chair is now vacant.
2. *His* hair was white, but not with years.
3. *Our* good deeds will outlive *their* good words.
4. By the *bird's* song ye may learn the nest.—TENNYSON.
5. A *man's* best things are nearest him,
Lie close about *his* feet.—LORD HOUGHTON.

EXERCISE.

(a) Parse the possessives in the above sentences.

(b) Construct four sentences, each containing a possessive.

(c) Parse all words in the following sentences :

1. The beautiful task of God, angel, or man is to love his world.—PROF. DAVID SWING.
2. A heart unspotted is not easily daunted.—SHAKSPERE.
3. Barbarism can hate, only civilization can love.
—PROF. DAVID SWING.
4. The excesses of our youth are drafts upon our old age,
payable with interest about thirty years after date.
—COLTON.
5. Our fox-hunts and bull-fights are sports in which an old barbarism still lingers.—PROF. DAVID SWING.

6. To read the sense the woods impart,
You must bring the throbbing heart.—EMERSON.
 7. Here, where the whitest blossoms blow,
The reddest and ripest berries grow.—STEDMAN.
 8. Go out, children, from the mine and from the city,
Sing out, children, as the little thrushes do:
Pluck your handfuls of the meadow cowslips pretty.
Laugh aloud, to feel your fingers let them through.
—MRS. BROWNING.
-

VARIED USE OF WORDS.

136. Words are classified according to their use; hence the part of speech to which a word belongs depends upon its use in any given sentence. Most words may be used as different parts of speech in different sentences.

1. Shall we play at odd and *even*?
2. Uniformly *even* was his conduct.
3. This will *even* all inequalities.
4. *Even* in our ashes live their wonted fires.

In these sentences *even* is a noun in (1), an adjective in (2), a verb in (3), and an adverb in (4).

EXERCISE.

(a) Classify or parse the italicized words in the following :

- | | |
|---------------|------------------------------------------------------------|
| <i>Above.</i> | 1. The battle was <i>above</i> the clouds. |
| | 2. Every good gift comes from <i>above</i> . |
| | 3. Examine the <i>above</i> sentences. |
| | 4. The various uses of <i>even</i> are seen <i>above</i> . |
| <i>After</i> | 5. He came <i>after</i> supper. |
| | 6. He came <i>after</i> I was gone. |
| | 7. He follows <i>after</i> , I go before. |
| | 8. <i>After</i> ages shall sing his glory. |

- All.* 9. This man has lost his *all*.
 10. *All* doubt is cowardice, *all* trust is brave.
 11. *All* have refused the bribe.
 12. *All* bloodless lay the untrodden snow.
- But.* 13. *But* is usually a conjunction.
 14. Who can it be *but* him?
 15. There is *but* one thing to do.
 16. There is no soldier *but* loves his country.
- Enough.* 17. He had cherries *enough*.
 18. *Enough* is as good as a feast.
 19. It is sweet *enough* to eat.
- Except.* 20. All *except* one agreed to go.
 21. We *except* the son from our charges.
 22. I will not let thee go *except* thou bless me.
- Half.* 23. *Half* measures were of no avail.
 24. The slave was *half* dead with fear.
 25. Thy *half* o' the kingdom, hast thou not forgot?
- Light.* 26. The morning *light* is breaking.
 27. My yoke is easy and my burden is *light*.
 28. Great chandeliers *light* the hall.
- Like.* 29. There is no virtue *like* necessity.
 30. He was perfumed *like* a milliner.
 31. Do you *like* your new home?
- Near.* 32. The school was located *near* our home.
 33. Our companions drew *near*.
 34. And still it *neared* and *neared*.
- Next.* 35. At the *next* instant the crash came.
 36. Her princely guest was *next* her side.
 37. Who will come *next*?
- Only.* 38. That was her *only* chance.
 39. To find, he has *only* to seek.
 40. We should have sailed, *only* it was too dark.
- That.* 41. The hand *that* made us is divine.
 42. I can never forget *that* face.
 43. *That* was a dreadful mistake.
 44. Judge not *that* ye be not judged.
 45. *That* far you spoke advisedly.

- Through.* 46. *Through* the drifts we went.
 47. I read the letter *through*.
 48. That is a *through* train and this a *through* ticket.
- Well.* 49. I advised him to leave *well* alone.
 50. Your child is quite *well*.
 51. I do not *well* know, my lord.
 52. *Well*, my lord, I have come.
- What.* 53. I will furnish *what* you need.
 54. *What* shall we do next?
 55. *What!* must we expect war?
 56. *What* with force, *what* with stratagem, he finally conquered.

(b) Employ in sentences, in as many ways as you can, the words *as*, *before*, *below*, *round*, *little*, *much*, and *last*.

DIRECT AND INDIRECT DISCOURSE.

137. Direct discourse or quotation is the repetition of the exact words of another in the expression of thought.

1. Webster said, "I still live."
2. "We can not," says Emerson, "let our angels go."
3. "Shall the country be saved?" asks every one of his neighbor.
4. "Will you accept?" he demanded.
5. Gibbon says, "The winds and the waves are always on the side of the ablest navigators."

138. Indirect discourse is the repetition of the thought of the writer without the use of his exact words. It is usually indicated by the use of *that* after a verb of statement.

1. Webster said that he still lived.
2. Emerson says that men can not let their angels go.

3. Every one asks his neighbor whether the country shall be saved.
4. He demanded if he would accept.
5. Gibbon says that the winds and waves are always on the side of the ablest navigators.

139. From the foregoing illustrations it will be seen that the various grammatical changes often required in transforming direct to indirect discourse are as follows:

1. The indirect quotation is introduced by *that*, and the indirect question by *if*, *whether*, and the regular interrogatives.
2. The present tense is often changed to the past, and the past tense to the past perfect.
3. The subjects in the first and second persons are changed to the third.

EXERCISE.

Transform the following sentences— the direct to the indirect, and the indirect to the direct, discourse :

1. I said, “I will obey your orders.”
2. He replied that he would obey my orders.
3. St. John said, “God is love.”
4. She asked whether her father yet lives.
5. They inquired, “Where are you going?”
6. Beranger said that he would not care who made the laws of a nation, if he could make its ballads.
7. We answered, “We shall regret exceedingly that we shall be obliged to miss the opportunity you offer.”
8. A Swiss inscription runs, “Speech is silvern, Silence is golden.”
9. Shenstone said, “Long sentences in short compositions are like large rooms in small houses.”
10. Burke asserts that frugality is founded on the principle that all riches have limits.

PART III.

SYNTAX.

140. **Syntax** is that part of grammar which treats of the relations between words in the expression of thought.

The word *syntax* comes from two Greek words meaning *together* and *arrangement*; hence its significance as a grammatical term. More especially, therefore, syntax treats of the rules for the proper arrangement of words in *sentences*.

THE SENTENCE.

141. A sentence is the expression of a thought in words. In more specific terms, it is the statement of a thought about some person or thing.

As the verb is the only part of speech that asserts or *predicates*, no sentence can be formed without a verb. Besides the verb, some noun representing that about which the assertion is made is also necessary to the structure of a sentence. Since this noun represents the

NOTE TO TEACHER.—Incidentally a few of the rules of syntax have already been mentioned and illustrated. Under the general head of Syntax they will now be treated in a more complete and systematic manner. Some things will be repeated, and others that are new will be added.

subject about which the assertion is made, it is called the **subject** of the sentence ; and the verb, which represents what is asserted or *predicated* of the subject, is called the **predicate**. As the verb in the sentence is the word which makes the assertion, the subject of the sentence is also called the subject of the verb.

The simplest sentence contains only a subject (noun or substantive) and a predicate (verb) ; as,

Pupils learn.

Besides these two essential elements, a sentence may contain three other elements, called *modifiers*, whose office is merely to modify (change or measure) the meaning of the subject or the predicate ; as,

Some pupils easily learn grammar

Thus a sentence *must* have two elements, and *may* have five.

142. An **element** of a sentence is a word, phrase, or clause performing the office of subject, predicate, or modifier.

Sentences the elements of which are either words or phrases are *simple* ; those in which one or more of the elements are clauses are *complex* ; those containing two or more propositions are *compound*.

Classification of Elements.

143. According to their rank, elements are divided into two classes :

1. The **principal elements**, which are the *grammatical subject* and the *grammatical predicate*—the

unmodified words of a sentence, which are necessary merely to make an assertion.

1. *Truth, like light, travels only in straight lines.*
- 2. *Men have counted the stars and weighed the sun.*
3. *Youth perpetual dwells in fountains—
Not in flasks, and casks, and cellars.*

—LONGFELLOW.

2. The **subordinate elements**—the *adjective, objective, and adverbial elements*, which are modifiers of other elements.

4. *Bright stars illumine the night.*
5. *Consummate prudence marked the life and conduct of Washington.*—EVERETT.
6. *The scouts had parted on their search,
The castle gates were barred.*—SCOTT.

Principal Elements.

144. The GRAMMATICAL SUBJECT is the substantive which represents that about which something is asserted. In form it may be—

1. A noun or pronoun.

1. *Trees are plants; they have life.*
2. *Iron and copper are metals.*

2. An infinitive phrase.

3. *To read great books is to learn great truths.*
4. *To shoot at crows is powder flung away.*

3. A quotation.

5. *"Ay, ay, sir," was his only reply.*
6. *"Hurrah! hurrah!" was heard along the line.*

4. A clause.

7. *That stars are suns*, is now believed.
8. *That you have wronged me*, doth appear in this.

145. The LOGICAL SUBJECT is the grammatical subject combined with its modifiers. This is also styled the *complex subject*.

1. *The wild birds* told their warbling tale.
2. *Drowsy tinklings* lull the distant folds.

146. The GRAMMATICAL PREDICATE is either a verb of complete predication or a copulative verb plus an attribute. In form it may be—

1. A single verb.

1. The fire *burns* brightly in the grate.
2. Animals *inhale* oxygen and *exhale* carbon dioxide.
3. Oppression *makes* the wise man mad.

2. A verb-phrase.

4. The early colonists *were described* by the lecturer.
5. *Can honor's voice provoke* the silent dust?
6. In the Ice age a mighty glacier *must have covered* most of North America.

3. A copula or copulative verb and its attribute.

7. Bronze *is* a useful *alloy*.
8. The sky soon *became* clear.
9. The Rubicon *is* an Italian *river*.

147. The attribute of a copulative verb may be—

1. A noun or a pronoun.

1. The true Sovereign is the Wise *Man*.
2. It was *he*, not *she*.
3. He seems a perfect *hero*.

2. An adjective.

4. The White Mountains are *beautiful* in autumn.
5. Silk feels *smooth* and looks *glossy*.
6. Some days must be *cold*, and *dark*, and *dreary*.

3. A prepositional phrase used as an adjective.

7. The family were *in want* (needy).
8. His judgment was *at fault* (faulty).
9. The gates are *of pearl* (pearly).

4. An infinitive used to denote, (a) an equivalent of the subject; (b) what is settled or expected; (c) what is required; (d) what is possible; and (e) what ought to be.

10. To obey is usually *to enjoy*.
11. Patti is *to sing* to-night.
12. The lands were *to be sold*.
13. Gold is *to be found* in Alaska.
14. Parents are *to be honored*.

5. A clause.

15. My desire is *that you remain till to-morrow*.
16. Reputation is *what men and women think of us*; character is *what God and the angels know of us*.

—PAINE.

148. The LOGICAL PREDICATE is the grammatical predicate combined with its modifiers. This is also styled the *complex predicate*.

1. An idle brain *is the devil's workshop*.
2. The tadpole *soon becomes a frog*.

EXERCISE.

(a) Mention the grammatical subject and grammatical predicate in each of the following sentences, and tell of what they consist:

1. The dew is on the grass again.
2. Our doors are always open to visitors.

3. Sweet mercy is nobility's true badge.
4. To converse with historians is to keep good company.
5. I could not find a better man.
6. A soldier's duty is promptly to obey.
7. Cheap work is of little value.
8. Two negatives make an affirmative; but two nothings never make anything.—BUCKINGHAM.
9. Still all my song shall be,
Nearer, my God, to Thee.—S. F. ADAMS.
10. Oh, tenderly the haughty day
Fills his blue urn with fire.—EMERSON.
11. Our birth is but a sleep and a forgetting;
The Soul that rises with us, our life's Star,
Hath had elsewhere its setting
And cometh from afar.
—WORDSWORTH.

(b) Select the logical and grammatical elements from a paragraph of your history; construct sentences illustrating the different forms of the attribute.

Subordinate Elements.

149. An ADJECTIVE ELEMENT is one that limits a noun or a pronoun. It may occur in any part of a sentence.

Be *firm!* one constant element *in luck*
Is *genuine, solid, old Teutonic pluck*.—HOLMES.

The adjective element is an adjective or the equivalent of an adjective. Thus it may be—

1. An adjective.

1. The *odious* Stamp Act was finally repealed.
2. Very *strange* reports soon arose.
3. *Great* rivers are spanned by *suspension* bridges.

2. A participle.

4. A *rolling* stone gathers no moss.
5. *Forced* obedience is better than none.

3. A possessive (either a noun or a pronoun).

6. *Her* books are *her* best company.
7. *Nature's* tears are *reason's* merriment.

4. An appositive.

8. Hope, *the star of life*, never sets.
9. George Eliot, the *novelist*, is a favorite author.

5. A prepositional phrase.

10. The waste *of plenty* is the resource *of scarcity*.
11. The roses *by my window* bloom in May.
12. The secret *of success* is constancy *to purpose*.

—DISRAELI.

6. A participial phrase.

13. I saw a man *plowing in the field*.
14. Truth *crushed to earth* shall rise again.—BRYANT.
15. Things *rashly undertaken* end as ill.—FLETCHER.

7. An infinitive phrase.

16. Time hath his work *to do* and we have ours.
—EMERSON.
17. They who have much *to love* have much *to fear*.
—BURKE.

8. A clause.

18. This is the child *to whom you referred*.
19. He is a boy *whose word is never doubted*.
20. I know a bank *whereon the wild thyme blows*.
—SHAKSPERE.
21. He that *writes to himself*, writes to an eternal public.
—EMERSON.

EXERCISE.

(a) Mention the grammatical subjects and the grammatical predicates of the following sentences. Mention also the adjective elements; give their form and tell what they modify:

1. The precious morning hours should not be wasted.
2. A free people should be educated.
3. The gentleness of Heaven is on the sea.
4. Tidings of misfortune fly with rapid wing.
5. The time has come to speak.
6. Timour's front was covered with a line of Indian elephants.
7. Napoleon III, the French emperor, was defeated at Sedan.
8. The castles along the Rhine have been celebrated in song and story.
9. Move eastward, happy earth, and leave
Yon orange sunset wan ing slow:
From fringes of the faded eve,
O, happy planet, eastward go.—TENNYSON.
10. The sun is warm, the sky is clear,
The waves are dancing fast and bright,
Blue isles and snowy mountains wear
The purple noon's transparent might.—SHELLEY.

(b) Define the adjective element and describe its different forms.

(c) Construct three sentences illustrating each of the eight different forms of the adjective element.

150. An OBJECTIVE ELEMENT limits a transitive verb or verbal by explaining its meaning, and may be either *direct* or *indirect*.

1. Politeness costs *nothing*, and gains *everything*. (Direct.)
2. Give thy *thoughts* no tongue. (Indirect.)

The direct objective element limits a verb by denoting *what* or *whom* the action affects, and generally answers the question *What?* or *Whom?*

3. The end must justify the *means*.—PRIOR.
4. Truth loves open *dealing*.—SHAKSPERE.
5. A close mouth catches no *flies*.—CERVANTES.

The indirect objective element modifies a verb by denoting *that to* or *for which* anything is done, or *that from* or *out of which* anything proceeds. Without a preposition it is usually equivalent to a phrase with *to* or *for* understood.

When the indirect objective element precedes the direct, the preposition is omitted.

6. Give *me* liberty or give *me* death.
7. George gave his *sister* a peach.
8. She asked him *for a pear*.
9. He gave pleasant answers *to all*.
10. Can you bring us proof *of his guilt*?

OBS.—A few verbs, like *ask* and *speak*, take an indirect object in the relation expressed by *of*.

1. She often speaks *of her life* in Italy.
2. He asked a favor *of me*.
3. They demand *of us* good work.

151. The direct object is a substantive. Thus it may be—

1. A noun or pronoun.
 1. Honest hearts make iron *arms*.—HOLMES.
 2. Search *others* for their virtues and *thyself* for thy vices
—FULLER.
 3. When we desire *life* for the attainment of an object,
we recognize the *frailty* of its texture.
—HAWTHORNE.

2. An infinitive phrase.
 4. The bird has learned *to fly*.
 5. He tried *to conceal* his fears.
 6. You love *to trifle* in rhyme a little now and then.
3. A participial phrase.
 7. We enjoy *fishing in the brooks*.
 8. You should avoid *reading by twilight*.
 9. His *being tardy* I can not excuse.
4. A clause.
 10. I knew *that you would come*.
 11. He knew not *what he should do*.
 12. She told me *where she had been*.

OBS.—An intransitive verb often takes an object of kindred meaning, which is called a *cognate object*.

1. He ran a noble *race* for life.
2. I have fought a good *fight*.
3. Speak the *speech* as I pronounce it to you.

152. Verbs conveying the idea of *making*, either by thought, word, or deed, are often limited by double objects — one *direct*, representing the person or thing affected; the other, *attributive*, denoting some attribute asserted of the direct object. This is called the **attributive object**. The attributive object may be—

1. A noun.
 1. We elected him our *chairman*.
 2. They chose her *queen* of the May.
 3. His mother named him *David*.
2. An adjective.
 4. The man painted the house *gray*.
 5. Truth makes true love doubly *sweet* to know.
—LEIGH HUNT.
 6. Give me health and a day, and I will make the pomp of emperors *ridiculous*.—EMERSON.

3. An infinitive phrase having the direct object as its assumed subject.

7. They made their slaves *work*.
8. She caused it *to be destroyed*.
9. We thought him *to be a scholar*.
10. I watched the little circles *die*.

OBS. I.—*Work* and *die* in the above are infinitives, with *to* omitted. In constructions like sentence 9, the infinitive and the noun following, taken together, form the attributive object—the noun *scholar* being in the objective case to agree with *him*, which is the assumed subject of the infinitive *to be*.

OBS. II.—When a verb having a double object is changed to the passive voice, the attributive object is retained in the predicate as the attribute of a copulative verb. Thus the foregoing sentences 1, 2, and 4, changed to the passive voice, become:

1. He was elected *chairman* by us.
2. She was chosen *queen* of the May by them.
3. The house was painted *gray* by the man.

Among the verbs limited by double objects are the following :

make	create	render	constitute
appoint	name	think	consider
elect	style	esteem	regard

EXERCISE.

(a) Mention the subjects and predicates of the following; classify the objects and tell the office of each :

1. You taught me grammar and history.
2. The people elected him president.
3. They kept his work intact.
4. A cheerful temper joined with innocence will make beauty attractive, knowledge delightful, and wit good-natured.—ADDISON.
5. Time may restore us in his course
Goethe's sage mind and Byron's force.

— MATTHEW ARNOLD.

6. Our doubts are traitors,
And make us lose the good we oft might win,
By fearing to attempt.—SHAKSPERE.
7. I hear the noise about thy keel;
I hear the bell struck in the night;
I see the cabin-window bright;
I see the sailor at the wheel.—TENNYSON.
8. What mortal knows
Whence came the tint and odor of the rose ?
What probing deep
Has ever solved the mystery of sleep ?—ALDRICH.

(b) Write three sentences, using the nouns *teacher*, *painter*, and *artist* as attributive objects.

(c) Write three sentences, using the adjectives *white*, *pleasant*, and *beautiful* as attributive objects.

(d) Write three sentences, using the infinitives of the verbs *toil*, *walk*, and *study* as attributive objects.

153. An ADVERBIAL ELEMENT limits a verb, verbal, adjective, or adverb, and generally answers the question When? Where? Why? How? or How much? It is either an adverb or the equivalent of an adverb. Thus it may be—

1. An adverb.

1. The moon will *soon* shine *again*.
2. The wind blows *very* *fiercely*.
3. What we *ardently* wish, we *soon* believe.—YOUNG.
4. *Evermore* thanks, the exchequer of the poor.

—SHAKSPERE.

2. A prepositional phrase.

5. Our road lay *along* the foot of the hills.
6. Sin is too dull to see *beyond* himself.—TENNYSON.
7. By contenting ourselves *with* obedience we become divine.—EMERSON.

3. An infinitive phrase.

8. Laws are framed *to prevent injustice*.
9. These pears are good *to eat*.
10. That boy is too young *to enlist*.
11. God comes *to see us without bell*. — OLD PROVERB.

4. A clause.

12. *Where there is no hope*, there is no endeavor.
— DR. JOHNSON.
13. *When the age is in*, the wit is out.— SHAKSPERE.
14. *Before man made us citizens*, great Nature made us men.— LOWELL.

EXERCISE.

(a) Mention the adverbial elements in the following sentences, and tell of what each one consists and what it limits:

1. The proud are always provoked by pride.— COWPEE.
2. Religion always sides with poverty.— HERBERT.
3. We walked across the fields and through the groves.
4. Be near me when my light is low.— TENNYSON.
5. Men's evil manners live in brass ; their virtues
We write in water.— SHAKSPERE.
6. Such ever was love's way : to rise, it stoops.
— BROWNING.
7. God's in his heaven :
All's right with the world! — BROWNING.
8. I walk with bare, hushed feet the ground
Ye tread with boldness shod ;
I dare not fix with mete and bound
The love and power of God.
And so beside the Silent Sea
I wait the muffled oar ;
No harm from Him can come to me
On ocean or on shore.— WHITTIER.

(b) Construct two sentences illustrating each of the four forms of the adverbial element.

154. According to their form, elements may be—

1. **Simple**—single elements without a modifier.

1. *Buds blossom in summer.*
2. *Sweet blossoms are coming.*
3. *Some blossoms come early.*
4. *Tuberoses bring perfume.*

2. **Complex**—single elements combined with one or more modifiers.

5. *Blue violets are now coming.*
6. *Bright-eyed daisies come very late.*
7. *This is a very pretty bud.*
8. *The roses bring sweet perfume.*

3. **Compound**—two or more simple or complex elements united by a coördinate conjunction.

9. *Buds and flowers come in spring.*
10. *Buds develop and blossom.*
11. *Flowers come early and late.*
12. *He will bring me a rose, red or white.*
13. *Roses bring beauty and perfume.*

155. Nouns denoting *time, distance or direction, manner, measure, weight or value*, are often used like adverbs. In some cases such nouns may be considered the objects of prepositions understood. They are in the objective case without a preposition. With the prepositions they would form adverbial phrases; without them they are called **adverbial objectives**.

In parsing them it is unnecessary to mention or supply a preposition. Like indirect objects without a preposition, they have a separate and well-defined function in language. The adverbial objective may limit—

1. A verb.

1. We returned another *way*.
2. He arrived last *night*.
3. The ship drove full *sail*.

2. An adjective.

4. The lot is sixty *feet* long.
5. He is not a *bit* like his brother.
6. The child is now six *years* old.
7. She is very unlike her *sister*.
8. He hath a ring worth forty *ducats*.

3. An adverb.

9. He slept all *night* long.
10. They arrived a *week* ago.
11. We journeyed a *mile* farther.
12. He acted like a *hero*.
13. They formed in line opposite the *arsenal*.

OBS.—*Like* and *opposite* are regarded by some as prepositions, and *like a hero* and *opposite the arsenal* are treated as adverbial phrases.

Construct two sentences illustrating each of the three uses of the adverbial objective, and tell what each one limits.

Independent Elements.

156. An **independent element** is a word, phrase, or clause having no grammatical relation to other words in the sentence. Independent elements may be—

1. Words used in address (vocatives).

1. *Comrades*, leave me here a little.
2. *My dear sir*, be considerate.
3. *Thou*, too, sail on, *O Ship of State!*

—LONGFELLOW.

2. Exclamatory expressions (interjections).

4. *Hark!* I hear the bell.
5. *What,* is it so late !

3. Introductory connectives, expletives, or phrases.

6. The speaker, *however,* was quite sincere.
7. *Well,* how goes the hour ?
8. I think, *in fact,* you are wrong.

ANALYSIS OF THE SENTENCE.

157. Analysis of a sentence is resolving it into its elements and giving the office of each.

In analyzing sentences, after arranging the elements in their natural order and filling all ellipses, observe the following order of statement :

- (1) The kind of sentence, both as to form and use ;
- (2) the grammatical subject ; (3) the grammatical predicate ; (4) the modifiers of the subject ; (5) the logical subject ; (6) the modifiers of the predicate ; (7) the logical predicate.

The Simple Sentence.

158. A simple sentence is a sentence composed of one proposition—one subject and one predicate. It is a sentence the elements of which are either words or phrases.

1. *Great* rivers run rapidly.
2. The rivers of *Maine* flow into the *Atlantic*.

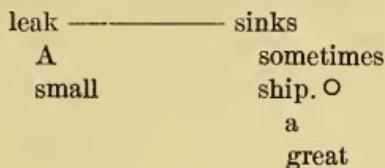
MODELS FOR ANALYSIS.

159. MODEL I. A small leak sometimes sinks a great ship.

This is a simple declarative sentence. *Leak* represents that of which the action *sinks* is asserted ; hence it is

the grammatical subject. *Sinks* asserts the action of *leak*; hence it is the grammatical predicate. *Leak* is modified by *A* and *small*, both adjective elements. *A small leak* is the logical subject. *Sinks* is modified by *sometimes*, an adverbial element, and also by *a great ship*, a complex objective element, of which *ship* is the basis, modified by *a* and *great*, both adjective elements. *Sometimes sinks a great ship* is the logical predicate.

This analysis may be diagrammed thus :

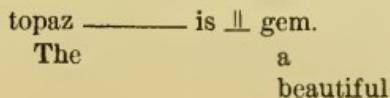


For explanation of method, see Secs. 172 and 173.

MODEL II. The topaz is a beautiful gem.

This is a simple declarative sentence. *Topaz* is the grammatical subject, and *is gem* the grammatical predicate. *Is* is the copula, a form of the verb *be*, used to connect the substantive attribute *gem* with the subject *topaz*. *Gem* is the attribute, a word used with the copula to express the class of objects to which the subject belongs. *Topaz* is modified by *the*, an adjective element. *The topaz* is the logical subject. *Gem* is modified by *a* and *beautiful*, both adjective elements. *Is a beautiful gem* is the logical predicate.

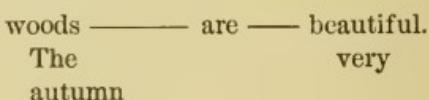
This analysis may be diagrammed thus :



MODEL III. The autumn woods are very beautiful.

This is a simple declarative sentence. *Woods* is the grammatical subject, and *are beautiful* the grammatical predicate. *Are* is the copula, a form of the verb *be*, used to connect the adjective attribute *beautiful* with the subject *woods*. *Beautiful* is the attribute, a word used with the copula to assert a quality of the subject *woods*. *Woods* is modified by *the* and *autumn*, both adjective elements. *The autumn woods* is the logical subject. *Beautiful* is modified by *very*, an adverbial element. *Are very beautiful* is the logical predicate.

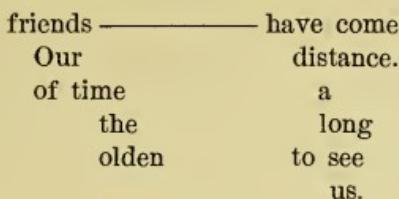
This analysis may be diagrammed thus:



MODEL IV. Our friends of the olden time have come a long distance to see us.

This is a simple declarative sentence. *Friends* is the grammatical subject, and *have come* the grammatical predicate. *Friends* is modified by *Our*, an adjective element, and by the phrase *of the olden time*, a complex adjective element, of which *of time* is the basis. *Time* is modified by *the* and *olden*, both adjective elements. *Our friends of the olden time* is the logical subject. *Have come* is modified by *a long distance*, a complex adverbial element, of which the adverbial objective *distance* is the basis. *Distance* is modified by *a* and *long*, both adjective elements. *Have come* is also modified by the phrase *to see us*, a complex adverbial element, of which *to see* is the basis. *To see* is modified by *us*, an objective element. *Have come a long distance to see us* is the logical predicate.

The foregoing analysis may be diagrammed thus :



EXERCISE.

(a) Analyze the following simple sentences :

1. His horses are spirited animals.
2. A wise man is never quite alone.
3. A soft answer turneth away wrath.
4. The child looks very happy.
5. What becomes man most?
6. The old barn was painted red.
7. His hair became snow-white.
8. Murmuring brooks make gentle music.
9. Coming events cast their shadows before.—CAMPBELL.
10. Delay always breeds danger.—CERVANTES.
11. The meanest Briton scorns the highest slave.—ADDISON.
12. Human science is uncertain guess.—PRIOR.
13. It did me yeoman's service.—SHAKSPERE.
14. Honesty is the best policy.—FRANKLIN.

(b) Analyze the examples in Sec. 155.

(c) Analyze the following sentences :

1. He gave me the book to read at my leisure.
2. She has come many miles to visit us.
3. Some of our visitors will remain a week.
4. The alleys of the city are sixteen feet wide.
5. Solitude at length grows tiresome.—STERNE.
6. Two of a trade can never agree.—GAY.

NOTE TO TEACHER.—At first it will be well to require pupils to give a reason for each statement in the analysis.

7. Every difficulty yields to the enterprising.—HOLMAN.
8. The world exists for the education of each man.—EMERSON.
9. Crime and punishment grow out of one stem.—EMERSON.
10. Cowards die many times before their deaths.—SHAKSPERE.
11. Verse comes from Heaven, like inward light.—PRIOR.
12. The secret of success is constancy to purpose.—DISRAELI.
13. The all of things is an infinite conjugation of the verb—
“To Do.”—CARLYLE.
14. Heaven from all creatures hides the book of Fate.—POPE.
15. The clouds in bars of misty red
Along the hill-tops glow.—ALICE CARY.
16. No compound of this earthly ball
Is like another, all in all.—TENNYSON.
17. Our country hath a gospel all her own
To preach and practice before all the world—
The freedom and divinity of man.—LOWELL.

- (d) Analyze examples 1 to 17 in Sec. 149.
 (e) Analyze examples in Sec. 150.
 (f) Analyze examples in Sec. 154.

The Complex Sentence.

160. A complex sentence is a sentence which contains *one proposition* and *one or more clauses*—a sentence the elements of which include the *clause*.

1. *That you may prosper* is my desire.
2. I hope *that you may prosper*.
3. Mind is the force *that rules the world*.
4. We were pained *when we heard of your illness*.

A study of the above sentences will show that the clause which renders a sentence complex performs the office of a *noun*, an *adjective*, or an *adverb*. Hence clauses are classified as *substantive*, *adjective*, or *adverbial*.

161. A substantive clause is one that performs the office of a noun. In construction it may be—

1. The subject of a sentence.
 1. *That might makes right* is false doctrine.
 2. *Where the first acorn came from* is the question.
2. The attribute of a copulative verb.
 3. Our belief is *that stars are suns*.
 4. Reputation is *what we seem*; character is *what we are*.
3. The object of a verb or verbal.
 5. Man can do *what man has done*.
 6. *How long we live*, not years, but actions, tell.
 7. Seeing *that our way was clear*, we advanced.
 8. We often fail to see *where duty lies*.
4. The object of a preposition.
 9. Men are judged by *what they do*.
 10. Much will depend upon *who are your friends*.
5. An appositive with a noun or pronoun.
 11. The fact *that mould is a plant* is wonderful.
 12. Take for your motto the saying, *Time Is Money*.
6. An appositive with the expletive *it*.
 13. It is our hope *that no such results will follow*.
 14. Write it on your hearts *that every day is the best day in the year*.

OBS.—*It*, as used in sentence 13, is the anticipative subject of the sentence, the real subject being the clause in apposition with *it*. Used as in sentence 14, *it* is the anticipative object of *write*, the real object being the clause in apposition with *it*. (See Idioms, page 215.)

Substantive clauses containing a statement are connected by the conjunctions *that*, *that not*, and sometimes *but*, *but that*; those containing an inquiry, by the interrogatives *who*, *which*, *what*, *where*, *whither*, *whence*, *when*, *how*, *why*, *whether*, *whoever*, *wherefore*.

MODELS FOR ANALYSIS.

162. MODEL V. That the earth is an oblate spheroid has been proved.

This is a complex declarative sentence. The entire sentence, since the subject is a clause, is the proposition. The clause, *That the earth is an oblate spheroid*, is the subject of the proposition, and *has been proved* is the predicate. *Earth* is the grammatical subject of the clause, and *is spheroid* the grammatical predicate, of which *is* is the copula and *spheroid* the attribute. *Earth* is modified by *the*, an adjective element. *The earth* is the logical subject. *Spheroid* is modified by *an* and *oblate*, both adjective elements. *Is an oblate spheroid* is the logical predicate. *That* is the connective introducing the clause.

This analysis may be diagrammed thus:

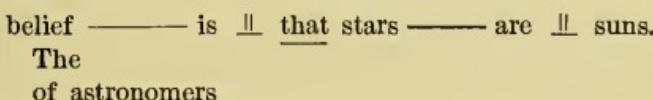
<u>(That</u>	<u>earth</u>	<u>—</u>	<u>is</u>	<u>ll</u>	<u>spheroid)</u>	<u>—</u>	<u>has</u>	<u>been</u>	<u>proved.</u>
the			an		oblite				

MODEL VI. The belief of astronomers is that stars are suns.

This is a complex declarative sentence. The entire sentence, since the attribute is a clause, is the proposition, and *that stars are suns* is the clause. *Belief* is the grammatical subject of the proposition, and *is that stars are suns* is the grammatical predicate, of which *is* is the copula and *that stars are suns* is the attribute. *Belief* is modified by *the*, an adjective element, and by the

phrase of *astronomers*, an adjective element. *The belief of astronomers* is the logical subject. *Stars* is the grammatical subject of the clause, and *are suns* the grammatical predicate, of which *are* is the copula and *suns* the attribute. *Is that stars are suns* is the logical predicate. *That* is the connective introducing the clause.

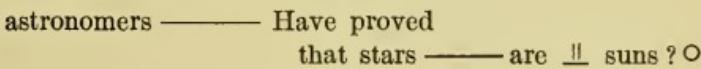
This analysis may be diagrammed thus:



MODEL VII. Have astronomers proved that stars are suns ?

This is a complex interrogative sentence, of which *Have astronomers proved* is the proposition, and *that stars are suns* the clause. *Astronomers* is the grammatical subject of the proposition, and *have proved* the grammatical predicate. *Have proved* is modified by the clause *that stars are suns*, an objective element. *Stars* is the subject of the clause, and *are suns* is the predicate. *Are* is the copula and *suns* the attribute. *Have proved that stars are suns* is the logical predicate. *That* is the connective uniting the clause to the verb *have proved*.

This analysis may be diagrammed thus:



EXERCISE.

(a) Analyze the examples in Sec. 161.

(b) Analyze the following sentences:

1. Why he resigned a good office is strange.
2. When the troops embarked is not generally known.
3. That caterpillars change to butterflies is a curious fact.
4. That the world moves was believed by Galileo.

5. The order was that we should flank the enemy.
6. The query is, "Where can we find the law?"
7. The myth concerning Achilles is that he was invulnerable in every part except the heel.
8. The most important question of the time is, "What can be done to lessen criminality?"
9. I notice that the horse is lame.
10. No one can tell how he obtained his appointment.
11. Do you know that yeast and mildew are plants?
12. Many people suppose that the planets are inhabited.
13. "Where are all the good buried?" inquired Charles Lamb.
14. Explain why you invert the divisor.
15. Feeling that we were right, we feared no danger.
16. I ordered the attack, believing you could capture the army.
17. I shall be glad to learn that you arrive safely.
18. We love to think that ideas are the world's best masters.
19. I fail to see how it will do any good.
20. He seemed happy to learn that we had been prosperous.
21. The result will depend upon what commissioners are appointed.
22. Men are too often judged by what they say and how they dress.

(c) Construct sentences illustrating each of the different uses of the substantive clause.

163. An **adjective clause** is a clause that performs the office of an adjective. Like the adjective, it may be used with a noun or pronoun in any part of the sentence. Thus it may limit—

1. The subject.

1. The poet *who wrote* "*Paradise Lost*" sold it for five pounds.
2. He is well paid *that is well satisfied*.—SHAKSPERE.

2. The attribute.

3. A friend is a person *with whom I may be sincere*.—EMERSON.
4. An idler is a watch *that wants both hands*.—COWPER.

3. The object of a verb.
5. He left the name *at which the world grew pale.*
—DR. JOHNSON.
6. I dare do all *that may become a man.*—SHAKSPERE.
4. The object of a preposition.
7. He is the friend of a lawyer *whom I know.*
8. Be kind to them *that hate you.*

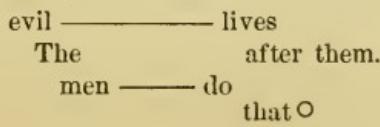
Adjective clauses are connected by the relatives *who*, *which*, *that*, and *as*; also by *why*, *when*, *where*, *whereon*, and other compounds of *where*. The latter connectives, being equivalent respectively to the relative phrases *for which*, *in which*, *at which*, and *on which*, are often called **relative adverbs**.

MODEL FOR ANALYSIS.

164. MODEL VIII. The evil that men do lives after them.

This is a complex declarative sentence, of which *The evil lives after them* is the proposition and *that men do* is the clause. *Evil*, the grammatical subject of the proposition, is limited by *The*, and also by the clause *that men do*, both adjective elements. *The evil that men do* is the logical subject of the proposition. *Lives*, the grammatical predicate of the proposition, is limited by the phrase *after them*, an adverbial element. *Lives after them* is the logical predicate. *Men* is the subject of the clause. *Do*, the grammatical predicate of the clause, is limited by *that*, an objective element. *Do that* is the logical predicate. *That* is the subordinate connective, joining the clause to *evil*.

This analysis may be diagrammed thus:



EXERCISE.

- (a) Analyze the examples in Sec. 163.
- (b) Analyze the following sentences and parse the connectives:
1. He who loves not his country can love nothing.—BYRON.
 2. There is a reaper whose name is Death.—LONGFELLOW.
 3. They that die for a good cause are redeemed from death.
—BEECHER.
 4. Modesty is a lovely trait which sets the last seal to a truly great character.—EVERETT.
 5. We live by the gold for which other men die.—PRIOR.
 6. Happy (are) the people whose annals are blank in history-books.—CARLYLE.
 7. I have a reason why
I would not have you speak so tenderly.—DRYDEN.
 8. They who await
No gifts from chance have conquered fate.—M. ARNOLD.
 9. I knew the spot upon the hill
Where checkerberries could be found.—FIELD.
 10. Hope shall steal away the trace
Which sorrow leaves behind.—MOORE.
 11. It is the heart, and not the brain,
That to the highest doth attain.—LONGFELLOW.
 12. They are slaves who dare not be
In the right with two or three.—LOWELL.
 13. Whom the heart of man shuts out
Sometimes the heart of God takes in.—LOWELL.
 14. There is a tide in the affairs of men
Which, taken at the flood, leads on to fortune.
—SHAKSPERE.
 15. There's a sweet little cherub that sits up aloft,
To keep watch for the life of poor Jack.—DIBBIN.

- (c) Construct sentences illustrating the various uses of the adjective clause.

165. An **adverbial clause** is a clause that performs the office of an adverb. The adverbial clause may limit—

1. A verb or verbal.

1. Art followed *where Rome's eagles led.*
2. I saw brave officers fighting *where the mob was thickest.*
3. We hope to go *where summer sings and never dies.*

2. An adjective.

4. He appears younger *than he is.*
5. I am glad *that you favor my cause.*

3. An adverb.

6. He came oftener *than we expected.*
7. Lincoln was as shrewd *as he was great.*

166. The adverbial clause may denote—

1. Time.

1. *Till Cant cease,* nothing else can begin.—CARLYLE.
2. Man must imprison the steam *before it will drag his flying* train.*—PROF. DAVID SWING.

The connectives used in clauses of time are *after, as, before, ere, since, till, until, when, whenever, while,* and the conjunctive phrases *as soon as, as long as, etc.*

2. Place.

3. *Where light is,* chameleons change.
4. *Whither thou goest,* I will go.
5. He will return *whence he came.*

The connectives used in clauses of place are *where, whither, whence, thither, thence, etc.*

3. Manner.

6. I read the stanzas *as I have been instructed.*
7. Politeness requires one to act *as a kind heart would dictate.*

The connectives used in clauses of manner are *as, as if, according as*.

4. Degree.

8. Example is better *than precept* (is good).
9. *The longer I study* the clearer I can think.
10. He builded better *than he knew*.—EMERSON.

The connectives used in clauses of degree are *than* and the correlatives *as—as*.

OBS.—*Proportionate* equality is expressed by an adverbial use of *the* with the comparative, as seen in sentence 9.

5. Cause or reason. (Real.)

11. We lost our way *because* it was dark.
12. *Since* you trust me, I will do my best.

The connectives used in clauses of cause or reason are *as, because, for, since, whereas, etc.*

6. Condition or concession. (Possible or conceded cause.)

13. *If frost comes*, the leaves will wither.
14. *Though the sea threatens*, it is merciful.

The connectives used in clauses of condition or concession are *if, unless, though, although, so, lest, except, provided that, etc.*

7. Result or purpose.

15. We sang *till we were hoarse*.
16. Love not sleep, *lest thou come to poverty*.—PROVERBS.
17. I am so weary *that I can go no farther*.

The connectives used in clauses of result or purpose are *lest, till, and that*.

OBS. I.—The subordinate connective is sometimes omitted.

1. I think _A he is an able speaker.
2. Man creates the evil _A he endures.
3. ^A Had I a heart for falsehood framed,
^A I ne'er could injure you.—SHERIDAN.

OBS. II.—Clauses are often used parenthetically.

1. Religion, *who can doubt it*, is the noblest of themes.
2. He gave to mis'ry (all he had) a tear,
He gained from Heav'n ('twas all he wish'd) a friend.
—GRAY.

Clauses used in this manner may be modifiers, although the sense is grammatically complete without them.

EXERCISE.

- (a) Mention the adverbial clauses in the foregoing examples and tell what each one limits, and how.
- (b) Construct sentences illustrating the different classes of the adverbial clause described.
- (c) Construct three sentences, omitting the use of the connective.
- (d) Construct two sentences, each containing a parenthetical clause.
- (e) Construct sentences illustrating each of the different uses of the adverbial clause.

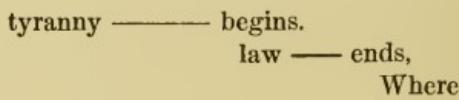
MODEL FOR ANALYSIS.

167. MODEL IX. Where law ends, tyranny begins.—PITT.

This is a complex declarative sentence, of which *tyranny begins* is the proposition, and *Where law ends*

the clause. *Tyranny* is the subject of the proposition, and *begins* the grammatical predicate. *Begins* is modified by the clause *where law ends*. *Begins where law ends* is the logical predicate. *Law* is the subject of the clause, and *ends* the grammatical predicate. *Ends* is modified by *where*, an adverbial element. *Begins where* is the logical predicate of the clause. *Where* is the subordinate conjunction, connecting the clause with the verb *begins*.

This analysis may be diagrammed thus:



EXERCISE.

- (a) Analyze the examples in Secs. 165 and 166.

(b) Analyze the following sentences, and parse the subordinate conjunctions:

 1. Whither I go, ye can not come.—BIBLE.
 2. When beggars die, there are no comets seen.—SHAKSPERE.
 3. Where the bee sucks honey, the spider sucks poison.
 4. As Cæsar loved me, I weep for him.—SHAKSPERE.
 5. Because he was ambitious, I slew him.—SHAKSPERE.
 6. Though he slay me, yet will I trust him.—BIBLE.
 7. If I lose mine honor,
I lose myself.—SHAKSPERE.
 8. Where'er I roam, whatever realms to see,
My heart untravell'd fondly turns to thee.—GOLDSMITH.
 9. We are near waking when we dream that we dream.
—NOVALIS.
 10. If Nature put not forth her power
About the opening of the flower,
Who is it that could live an hour?—TENNYSON.
 11. If reasons were as plentiful as blackberries, I would give
no man a reason upon compulsion.—SHAKSPERE.

12. What is the cost of 21 chairs, if 3 cost \$10 ?
13. This quiet sail is as a noiseless wing
To waft me from distraction.—BYRON.
14. And the sheen of their spears was like stars on the sea
When the blue wave rolls nightly on deep Galilee.
—BYRON.
15. A little group of wise hearts is better than a wilderness
of fools.—RUSKIN.
16. When the Athenian audience hissed a public speaker for
a mispronunciation, it did not follow that any one of the malcon-
tents could pronounce as well as the orator.—HIGGINSON.
17. If there be those who would not save the Union unless
they could at the same time destroy Slavery, I do not agree with
them.—LINCOLN.
18. When beechen buds begin to swell,
And woods the blue-bird's warble know,
The yellow violet's modest bell
Peeps from the last year's leaves below.

Ere russet fields their green resume,
Sweet flower, I love, in forest bare,
To meet thee, when thy faint perfume
Alone is in the virgin air.—BRYANT.

The Compound Sentence.

168. A **compound sentence** is a sentence composed of *two or more propositions* united by a coördinate conjunction, either expressed or understood. The propositions thus united are independent constituents of the sentence, and are called **members**.

1. *Youth is a blunder and manhood is a struggle.*
2. *Man proposes; God disposes.*
3. *Knowledge comes, but wisdom lingers.*—TENNYSON.
4. *Nature alone is antique, and the oldest art is a mushroom.*
—CARLYLE.

169. According to their form, the members of a compound sentence may be—

1. SIMPLE PROPOSITIONS.

1. *The fair breeze blew* and *the white foam flew.*
2. He stood on an eminence, and glory covered him.
3. The race is not to the swift, nor (is) the battle to the strong.—BIBLE.

2. COMPLEX PROPOSITIONS. (Such sentences are compound-complex.)

4. *Decide as you choose,* and *I will act as I like.*
5. If thine enemy hunger, feed him; if he thirst, give him drink.—BIBLE.
6. Talent is that which is in a man's power; genius is that in whose power a man is.—LOWELL.

3. COMPOUND PROPOSITIONS.

7. She smiled, and the world was all light; she frowned, and hope had nearly left me.
8. Trust men, and they will be true to you; treat them gently, and they will show themselves great.

—EMERSON.

170. According to their use, members may be—

1. COPULATIVE, those expressing thought additional.

1. *We have met the enemy* and *they are ours.*—PERRY.
2. He is sick; moreover, he was left in my care.
3. I met the swamp-dweller, who was an interesting personage.
4. Make it thy business to know thyself, which is the most difficult lesson in the world.—CERVANTES.

The conjunctions used are *and*, *also*, *both*, *likewise*, *moreover*, *further*, *as well as*, etc.; and also *who* when equivalent to *and who*, and *which* when equivalent to *and this*.

2. ADVERSATIVE, those expressing thoughts *opposed to, or contrasted with,* each other.

5. *We eat to live, but we do not live to eat.*
6. *The form perishes; matter, however, is indestructible.*
7. Art, indeed, is long, but life is short.—MARVELL.
8. He has often been reproved, but still he is tardy.
9. Though the mills of God grind slowly,
 Yet they grind exceeding small.—LONGFELLOW.

The conjunctions used are *but* (the principal one), *yet, still, only, notwithstanding, nevertheless*, etc.

3. ALTERNATIVE, those offering a choice between two.

10. *We must conquer, or our liberties will be lost.*
11. *A jest is not an argument, nor is a laugh a demonstration.*

The conjunctions used are *or, nor; else, otherwise*, used with *or* for emphasis; and *either* and *neither*, correlatives of *or* and *nor*.

4. ILLATIVE, those which express an implied inference from, or a consequence of, what is previously expressed.

12. The crop is abundant; therefore *the soil is fertile.*
13. The smoke falls; hence *it will soon rain.*
14. The angles are equal; consequently *the sides are equal.*

The conjunctions used are *therefore, hence, wherefore, consequently, then so, and so*, etc.

5. CAUSATIVE, those which assign a reason for an inference previously expressed.

15. The soil is fertile, for *the crop is abundant.*
16. Employ the present wisely, since the future is uncertain.
17. It will soon rain, because the wind is in the east.

The conjunctions used are *for, because, and since.*

OBS.—To render style more vigorous, or for the sake of brevity, the conjunctions are frequently omitted.

1. Temperance promotes health; intemperance destroys it.
2. The way was long, the wind was cold,
The minstrel was infirm and old.—SCOTT.

EXERCISE.

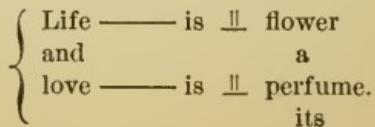
- (a) Construct sentences illustrating each form of the compound sentence described.
- (b) Construct three compound sentences illustrating each class of members described.
- (c) Construct three compound sentences, omitting the conjunctions.

MODEL FOR ANALYSIS.

171. MODEL X. Life is a flower, and love is its perfume.

This is a compound declarative sentence, because it contains two propositions. *Life is a flower* is the first member, and *love is its perfume* is the second member. *And* is the conjunction. *Life* is the subject of the first member, and *is flower* is the grammatical predicate. *Is* is the copula and *flower* the attribute. *Flower* is modified by *a*, an adjective element. *Is a flower* is the logical predicate. *Love* is the subject of the second member, and *is perfume* is the grammatical predicate. *Is* is the copula and *perfume* the attribute. *Perfume* is modified by *its*, an adjective element. *Is its perfume* is the logical predicate.

This analysis may be diagrammed thus:



EXERCISE.

(a) Analyze the examples in Secs. 168-170.

(b) Analyze the following sentences :

1. Charms strike the sight, but merit wins the soul.—POPE.

2. There is no den in the whole world to hide a rogue,
Commit a crime, and the earth is made of glass.

—EMERSON.

3. Greatness is gained by a winding stair, and the power to
do good is the true and lawful end of aspiring.—BACON.

4. Men who make money rarely saunter; men who save
money rarely swagger.—BULWER LYTTON.

5. To live long is almost every man's ambition, but to live
well is the ambition of a few.—HUGHES.

6. If you prick us, do we not bleed ? If you tickle us, do
we not laugh ? If you poison us, do we not die ?—SHAKSPERE.

7. Her little bird—a poor, slight thing the pressure of a
hand would have crushed—was stirring nimbly in its cage, and
the strong heart of its child-mistress was mute and motionless
forever.—DICKENS.

8. In the old church tower
Hangs the bell;
You can hear its great heart beat,
Ah ! so loud, and wild, and sweet,
As the parson says a prayer
Over wedded lovers there,
And all is well.—T. B. ALDRICH.

9. Then none were for the party ;
Then all were for the State ;
Then the great man help'd the poor,
And the poor man loved the great.—MACAULAY.

10. The smallest effort is not lost ;
Each wavelet on the ocean toss'd
Aids in the ebb tide or the flow ;
Each rain-drop makes some flow'ret blow,
Each struggle lessens human woe.—CHARLES MACKAY.

11. With deep affection and recollection

I often think of those Shandon bells,
Whose sounds so wild would, in days of childhood,

Fling round my cradle their magic spells.
On this I ponder, where'er I wander,

And thus grow fonder, sweet Cork, of thee ;
With thy bells of Shandon
That sound so grand on

The pleasant waters of the River Lee.

—FRANCIS MAHONEY.

DIAGRAMS.

172. The principal use of a diagram is to indicate the functions of the words, phrases, and clauses of a sentence in such a manner as to enable the teacher to see at a glance whether the pupil has or has not a correct idea of its structure.

The system here presented is simple, yet quite comprehensive. It requires little space on the board or paper, and little art to make the work neat.

Simple Sentences.

173. The principal elements are separated by a horizontal line of convenient length. The attribute is separated from the copulative verb, when adjective in office, thus l, as in diagrams 1, 3 following; when substantive in office, thus ll, as in diagrams 5, 6.

Subordinate elements, whether words, phrases, or clauses, are written in vertical columns under and a little to the right of the words which they modify, as in diagrams 5, 6. If the modified word is a noun, the modifier is an adjective element; if a verb or verbal, it may be either adverbial or objective. If the modifier is

an objective element, it is symbolized thus \circ . When thought advisable to distinguish the indirect and attributive objects, the latter may be symbolized thus \odot , as in diagram 4, and the former \ominus , as in diagram 5, Sec. 174.

Coördinate or double combinations, whether principal or subordinate elements, are connected by a brace ($\sim\sim$). This should include any modifier which refers alike to the several members connected, as in diagrams 3, 4, 11.

Coördinate conjunctions are written between the members they connect, as in diagrams 3, 9.

Words understood are enclosed in parentheses, as in diagrams 10, 11.

Independent elements are written above the subject, as in diagram 2.

EXERCISE.

Analyze the following sentences; notice carefully the position of the elements in each diagram, and the symbols employed:

1. One thorn of experience is worth a whole wilderness of warning.—HOLMES.

thorn	_____	is	\perp	worth
One				wilderness
of experience				a
				whole
				of warning.

2. The fault, dear Brutus, is not in our stars.

Brutus,				
dear				
fault,	_____	is		
The			not	
			in stars.	
			our	

3. Their *says he's* and *says she's* are proverbial.—MACAULAY.

$\left\{ \begin{array}{l} \text{says he's} \\ \text{and } \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \\ \text{says she's} \end{array} \right.$	Their	are <u>ll</u> proverbial.
-----------------------------------------------------------------------------------------------------------------------------------------------------------	-------	---------------------------

Here the expressions *says he's* and *says she's* are taken as single words. Quotations are also so taken, as in—

“*Hurrah! hurrah!*” was heard along the line.

4. A glutton market makes provision cheap.—POPE.

market	makes	
A		{ provision ◎
glutted		

5. The only argument available with an east wind is to put on your overcoat.

argument	is <u>ll</u> to put	
The		on
only		overcoat. ◎
available		your
with wind		
an		
east		

6. A halter made of silk is a halter still.—COLLY CIBBER.

halter	is <u>ll</u> halter	
A		still. a
made		
of silk		

7. Three fishers went sailing out into the west.

fishers	went	
Three		—CHARLES KINGSLEY.
	sailing	
	out	
	into west	
	the	

8. To converse with historians is to keep good company.
—BOLINGBROKE.

To converse ——— is ll to keep
with historians company.○
good

9. To get by giving and to lose by keeping,
Is to be sad in mirth and glad in weeping.
—CHRIS. HARVEY.

{ To get { to be sad
 by giving in mirth
and ——— Is ll { and
 to lose (to be) glad
 by keeping, in weeping.

10. All his opinions, all his feelings, spin round and round
like a weathercock in a whirlwind.—MACAULAY.

{ opinions,
 All
 his
(and) ——— spin
 feelings round and round
 all like
 his weathercock
 a a
 in whirlwind.
 a

11. Such an end, many years previously, this sister and wife
and mother of emperors had anticipated and despised.
—F. W. FARRAR.

{ sister { had anticipated
and ——— { and
wife (had) despised.
and end,○
mother Such
—this an
of emperors previously,
 years
 many

Complex Sentences.

174. Clauses are diagrammed like the simple sentences. Used as the subjects of complex sentences, they are enclosed by brackets, as in 1 below; used as modifiers, they are placed under the words which they modify in such a manner as to bring the subordinate conjunction, followed by the subject, under the modified word, as in 2. If the connective is also a modifier, the subject appears under the modified word, and the connective under the word which it modifies, as in 3, 4, 5. All subordinate connectives, whether pure conjunctions, relative pronouns, or conjunctive adverbs, are underscored.

EXERCISE.

Analyze the following sentences; notice carefully the position of the elements in each diagram, and the symbols employed :

1. That right makes might was the faith of Lincoln.

[That right — makes] — was the faith
 might○ the
 of Lincoln.

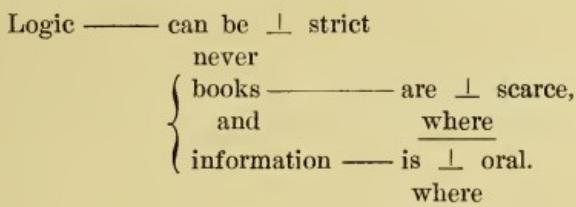
2. Remember that time is money.—FRANKLIN.

(thou) — Remember
that time — is the money.○

3. Can you explain why you invert the divisor ?

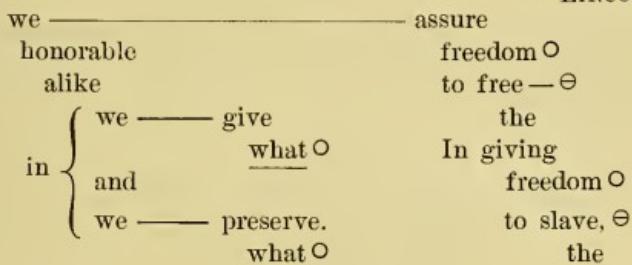
you — Can explain
 you — invert○
 divisor ?○
 the
why

4. Logic never can be strict where books are scarce, and where information is oral.—MACAULAY.

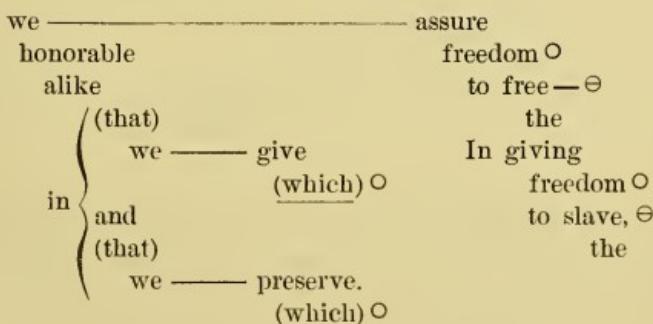


5. In giving freedom to the slave, we assure freedom to the free—honorable alike in what we give and what we preserve.

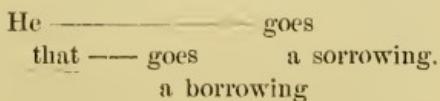
—LINCOLN.



OR,



6. He that goes a borrowing goes a sorrowing.—FRANKLIN.



Obs.—Here *a* is a preposition—the remnant of *on*.

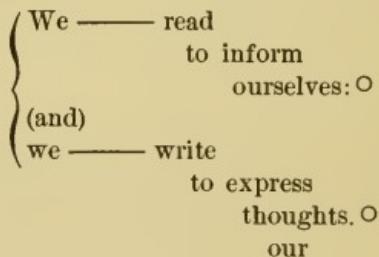
Compound Sentences.

175. The members of a compound sentence, when they are simple propositions, are diagrammed in the same manner as the simple sentence, and are enclosed in a brace, as in 1, 2. When the members are complex (contain clauses), they are diagrammed after the manner of a complex sentence, and enclosed in a brace, as in 4, 5.

EXERCISE.

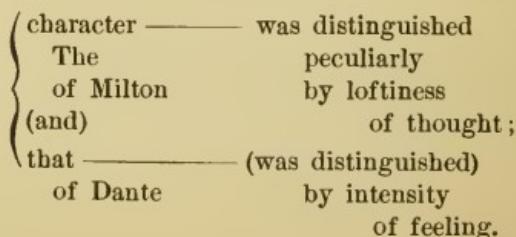
Analyze the following sentences; notice carefully the position of the elements in each diagram, and the symbols employed :

1. We read to inform ourselves: we write to express our thoughts.

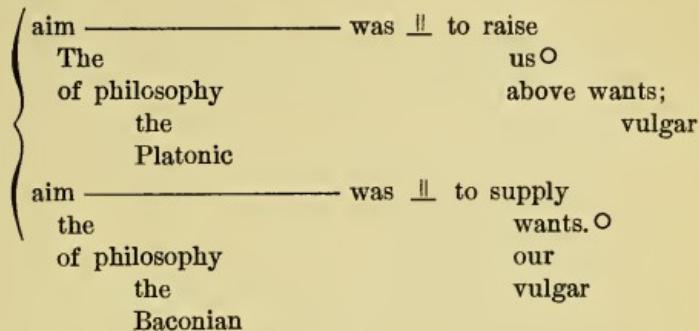


2. The character of Milton was peculiarly distinguished by loftiness of thought; that of Dante by intensity of feeling.

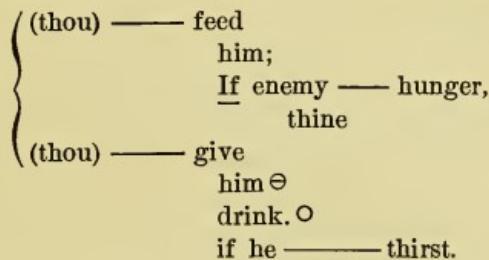
— MACAULAY.



3. The aim of the Platonic philosophy was to raise us above vulgar wants; the aim of the Baconian philosophy was to supply our vulgar wants.—MACAULAY.

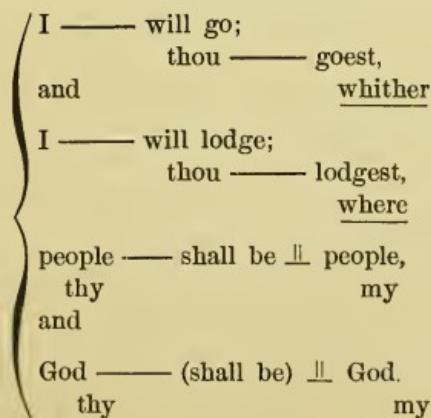


4. If thine enemy hunger, feed him; if he thirst, give him drink.



5. Whither thou goest, I will go; and where thou lodgest, I will lodge: thy people shall be my people, and thy God my God.

— RUTH.



EXAMPLES FOR ANALYSIS.

1. A wise man will make more opportunities than he finds.
—BACON.
2. Every language is a temple in which the soul of those who speak it is enshrined.—O. W. HOLMES.
3. Prove that the product of the means is equal to the product of the extremes.
4. Man is not the creature of circumstances. Circumstances are the creatures of men.—DISRAELI.
5. Love not pleasure, love God. This is the everlasting Yea, wherein all contradiction is solved —CARLYLE.
6. It is the province of knowledge to speak, and it is the privilege of wisdom to listen.—O. W. HOLMES.
7. The geologist moves along on paths worn deeply by the divine foot-prints.—AGASSIZ.
8. The curtains of yesterday drop down, the curtains of tomorrow roll up; but yesterday and to-morrow both *are*.—CARLYLE.
9. Nothing is lost by stopping to pray or to feed your horse.
10. Fame is a vapor; popularity, an accident; riches take wings; those who cheer to-day will curse to-morrow; only one thing remains—character.—GREELEY.
11. Victor Hugo declared that he was sure that he should live beyond the grave, because he felt his soul to be full of hymns and poems he had not had time to write.
12. Laws are the very bulwarks of liberty. The moment that law is destroyed, liberty is lost; and men, left free to enter the domains of each other, destroy each other's rights and invade the field of each other's liberty.—J. G. HOLLAND.
13. Sow a thought, and reap an act; sow an act, and reap a habit; sow a habit, and reap a character; sow a character, and reap a destiny.—SPANISH PROVERB.
14. A man's country is not an acre of land, but is a principle; and patriotism is loyalty to that principle.—GEORGE W. CURTIS.
15. No life that breathes with human breath
Has ever truly longed for death.—TENNYSON.
16. Something attempted, something done,
Has earned a night's repose.—LONGFELLOW.
17. Follow pleasure, and then will pleasure flee;
Flee pleasure, and pleasure will follow thee.—HEYWOOD.

18. More things are wrought by prayer
Than this world dreams of. Wherefore, let thy voice
Rise like a fountain for me night and day.—TENNYSON.
19. Mont Blanc is the monarch of mountains;
They crowned him long ago
On a throne of rocks, in a robe of clouds,
With a diadem of snow.—BYRON.
20. Our deeds still travel with us from afar,
And what we have been makes us what we are.
—GEORGE ELIOT.
21. A poor man served by thee shall make thee rich;
A sick man helped by thee shall make thee strong;
Thou shalt be served thyself by every sense
Of service which thou renderest.—MRS. BROWNING.

EQUIVALENTS.

176. Words, phrases, and clauses performing the same office, though differing in form, are called **equivalents**.

1. She writes *easily* = She writes *with ease*.
2. An *honest* man = A man *of honesty* = A man *who is honest*.
3. He appears *thrifty* = He appears *as if he were thrifty*.
4. *Stealing* is base = *To steal* is base.
5. He hopes *that he may be successful* = He hopes *to be successful*.
6. I knew *that it was he* = I knew *it to be him*.
7. I was not aware *that he was my enemy* = I was not aware *of his being my enemy*.
8. You requested *that I leave* = You requested *me to leave*.
9. *That one should steal* is base = *For one to steal* is base.
10. *When shame is lost*, all virtue is lost = *Shame being lost*, all virtue is lost.

The above examples show that the form of a sentence may be changed by the use of equivalents without producing a material change of meaning.

NOTE TO TEACHER.—Since variety of expression is gained by a proper use of equivalents, a somewhat detailed statement of their forms is given, that the pupil may see their utility and be able to apply them in the art of composition.

177. Simple sentences are made complex by expanding—

1. Words into clauses.

1. *Leaving*, they bade us farewell = *When they left* they bade us farewell.
2. *Generous* men will gain friends = *Men who are generous* will gain friends.
3. That is a policy *dangerous* to any people = That is a policy *which is dangerous* to any people.

2. Prepositional phrases into clauses.

4. A man *of no convictions* can hardly be trusted = A man *who has no convictions* can hardly be trusted.
5. *At sunset* we arrived = *As the sun set* we arrived.
6. *During the passage of the procession* it rained constantly = *While the procession was passing* it rained constantly.

3. Participial phrases into clauses.

7. *Knowing him not*, ye receive him not = *Because ye know him not*, ye receive him not.
8. *Being just*, he feared no danger = *Because he was just*, he feared no danger.
9. He fell *clinging* to the branches = He fell *while he was clinging* to the branches.
10. Ships *freighted with coal* will soon arrive = Ships *which are freighted with coal* will soon arrive.

4. Infinitive phrases into clauses.

11. Time *to come* is called future = Time *which is to come* is called future.
12. He went to the river *to catch* some fish = He went to the river *that he might catch* some fish.

5. Infinitives (with assumed subjects) into clauses.
13. I knew *it to be him* = I knew that *it was he*.
 14. He ordered *the goods to be shipped* = He ordered that *the goods be shipped*.
 15. She requested *me to remain* = She requested that *I remain*.
 16. *For one to bribe* is criminal = *That one should bribe* is criminal.
6. Absolute constructions into clauses.
17. *The war being ended*, the army was disbanded = *When the war was ended*, the army was disbanded.
 18. *Their supplies being exhausted*, the city surrendered = *Because their supplies were exhausted*, the city surrendered.
 19. *The wind blowing furiously*, we did not embark = *As the wind blew furiously*, we did not embark.

EXERCISE.

(a) Analyze the following sentences:

1. Speaking, she appealed to all hearts.
2. Plain, honest truth needs no coloring.
3. On our arrival at the dock we were greeted with loud huzzas.
4. A man without a country deserves pity.
5. Built on the sand, the house fell.
6. Things seen are temporal.
7. To see her is to love her.
8. He had many lessons to learn.
9. To become a scholar is his desire.
10. The child looks to be innocent.
11. The enemy approaching, we prepared for battle.
12. The white flag being raised, hostilities ceased.
13. For you to deceive is criminal.
14. They considered him to be upright.

(b) Expand the above sentences into complex sentences.

(c) Construct simple sentences containing adverbs which may be changed to equivalent phrases; adjectives which may be changed to equivalent clauses, and infinitives which may be changed to equivalent clauses.

(d) Construct simple sentences containing prepositional phrases which may be changed to equivalent clauses; absolute constructions which may be changed to equivalent clauses, and infinitives with subjects which may be changed to equivalent clauses.

178. Complex sentences are made compound by expanding clauses into propositions; this is done by changing the subordinate connective to a coördinate.

1. *If there be a frost, the leaves will wither* = *There is a frost, and the leaves will wither.*
2. *When the morning dawned, all fears were dispelled* = *The morning dawned, and all fears were dispelled.*
3. *Because he was ambitious, I slew him* = *He was ambitious, therefore I slew him.*

EXERCISE.

(a) Analyze the following complex sentences:

1. Since he is honest, people respect him.
2. Unless you control your passions, they will control you.
3. Since man has a moral sense, he is an accountable being.
4. Though they have been vanquished, they have not lost their honor.
5. Though patients die, the doctor's paid.
6. If you persevere, you will succeed.
7. Beware lest you fall.
8. If you carry ability into your business, you will prosper.

(b) Change the above sentences to compound sentences.

179. Compound sentences are made complex by reducing propositions to clauses. This often requires a change of mode as well as a change of the coördinate connective for a subordinate.

1. *Be studious, and you will learn = If you are studious, you will learn.*
2. *We study grammar, but we do not abandon history = While we study grammar, we do not abandon history.*

EXERCISE.

(a) Analyze the following compound sentences :

1. He is old, yet he is strong and vigorous.
2. Slight is our labor and small is our gain.
3. We must use opportunities or lose our ventures.
4. He lost his life, but he did not lose his honor.
5. Speak boldly, but see that thou offend not.

(b) Change the above sentences to complex sentences.

(c) Write complex sentences which may be changed to compound ; compound, which may be changed to complex.

180. Complex sentences are made simple by abridging clauses—

1. To equivalent adjectives.
2. We admire paintings *that are suggestive = We admire suggestive paintings.*
3. He talked of the years *that were past = He talked of past years.*
2. To equivalent prepositional phrases.
3. Students investigate, *that they may learn the facts of history = Students investigate for the facts of history.*
4. I did not learn *that you were coming = I did not learn of your coming.*

3. To equivalent participial phrases.
 5. *I regret that I did not hear the oration = I regret not having heard the oration.*
 6. *As I was detained by an accident, I failed to report = Having been detained by an accident, I failed to report.*
4. To equivalent phrases in the absolute construction.
 7. *As a youth was their leader, what could they do? = A youth being their leader, what could they do?*
 8. *Since the storm has ceased, you may go = The storm having ceased, you may go.*
5. To equivalent infinitive phrases.
 9. *He went that he might see you = He went to see you.*
 10. *He expected that he would leave = He expected to leave.*
6. To equivalent infinitives (with assumed subjects).
 11. *He expected that you would sing = He expected you to sing.*
 12. *I knew that he was a physician = I knew him to be a physician.*

EXERCISE.

- (a) Analyze the following complex sentences :
1. If you study, you shall learn the facts.
 2. I can not go unless you accompany me.
 3. They fought that they might gain their freedom.
 4. I regret that I can not see you.
 5. As he was delayed by a slow train, he could not enter the contest.
 6. That he lacked energy was generally known.
 7. The culprit, who was convicted of stealing, was incarcerated.
 8. Since the clouds have passed, we may not fear.

9. As our time was limited, we took the fastest train.
10. He pretended that he was satisfied.
11. Men read that they may command the world's experience.
12. We think that he is a gentleman.
13. Men travel that they may learn the character of other nations and peoples.
14. Experience proves that virtue is its own reward.
15. Nature is full of wealth that is now undiscovered.
16. Happiness that is shared with others is the most exquisite.
17. Men who are positive are sometimes in error.

(b) Change the foregoing sentences to simple sentences.

(c) Construct complex sentences, the clauses of which may be abridged to equivalent adjectives, to equivalent prepositional phrases, and to equivalent participial phrases.

(d) Construct complex sentences, the clauses of which may be abridged to equivalent absolute constructions, to equivalent infinitive phrases, and to equivalent infinitives (with assumed subjects).

GOVERNMENT, CONCORD, AND ORDER.

181. The three principles that regulate the grammatical construction of sentences are *government*, *concord*, and *order*.

Government.

182. **Government** is the influence that a verb or preposition exerts upon a noun or pronoun in determining its case. Thus a transitive verb requires its object,

when a noun or a pronoun, to be in the objective case. Following are the rules for the government of words :

1. *A noun or a pronoun, used as the subject of a verb, must be in the nominative case.*

1. *I* am ready; are *you*?
2. *She* is older than *I*.
3. *He* can not recite, nor can *you*.
4. *Who* do you think met us?
5. Do *we* see

The robber and the murderer weak as *we*?

— MILTON.

OBS.—By the above rule is meant that the subject must have the *form* of the nominative case. This is *apparent* only in the case of pronouns.

2. *A noun or a pronoun, used as the attribute of a copulative verb, must be in the nominative case.*

6. Franklin was a *philosopher*.
7. It was *I*, not *he*.
8. Is it *we* you wish to see?
9. It was not *she* who called.
10. And it was *he* that made the ship to go.

— COLERIDGE.

3. *The assumed subject of an infinitive must be in the objective case.*

11. They induced *him* to leave the city.
12. He required *us* to be firm.
13. Why should we direct *them* to go?
14. For *one* to offer a bribe is base.

4. *An infinitive must take the same case after it as before it.*

15. I knew *it* to be *him*.
16. We thought *him* to be a brave *man*.
17. He advised *me* to become a *sailor*.

5. *The object of a transitive verb, or verbal, must be in the objective case.*

18. We saw *him* reading the *paper*.
19. *Whom* can I trust more than *him*?
20. We sent *him* to command the *recruits*.

6. *The object of a preposition must be in the objective case.*

21. We saw the *home* of *Longfellow*.
22. Are these pearls for *you* or *me*?
23. Every hour lost by *them* is an hour gained by *us*.

EXERCISE.

(a) Analyze the examples under the several rules for government.

(b) Account for the case of each italicized word in the following sentences:

1. *You* and *I* will be allowed to go.
2. Did you see *us* girls at the opera?
3. I knew *it* as well as *he* or *she*.
4. *He* can run faster than *I*.
5. These are the sailors *whom* we captured.
6. *They* that seek Wisdom shall find *her*.
7. It is *he*, not *I*, that is to blame.
8. Were *I* *she*, I would learn *who* *it* is.
9. *We* do not believe *it* to be *her*.
10. Will you allow *him* and *me* to row the boat?
11. *She* did not know *whom* to send.
12. Do you know *whom* he married?
13. Can you tell *whom* he is speaking to?
14. All except *us* went down to the beach.

(c) Construct three sentences illustrating each of the foregoing six rules.

Concord.

183. **Concord** is the agreement in *case, gender, number, person, mode, or tense* of two connected words. Following are the chief rules for concord :

1. *A verb must agree with its subject in person and number.*

1. The boy *is* playing while the girls *are* singing.
2. You *are* glad, while I *am* sad.
3. She *goes* to Europe; we *remain* at home.
4. Thou *talkest* well; he *talks* ill.

(a) In many cases the meaning of the subject, rather than its form, determines its number, and therefore the form of the verb to be used.

5. Mathematics *is* a useful science.
6. Good news *has cheered* us.
7. The sheep *are* in the fold.
8. The sheep *is* tame.
9. Enough *has been done* already.
10. Enough *were* present for a quorum.
11. A number of the crew *were lost*.
12. The number lost *was* ten.
13. His pains *were* severe.
14. Great pains *was taken* to insure success.
15. The choir *has* a meeting to-night.
16. Our choir *are* singers of note.

(b) Two or more singular subjects united by *and* generally require a plural verb; united by *or, either-or, neither-nor*, they require a singular verb.

17. Time and tide *wait* for no man.
18. John or James *was* present.
19. Either he or she *is* to blame.

(c) When connected subjects have a singular meaning, or when they are taken distributively, the verb must be singular.

20. Bread and milk *is* a poor food.
21. Every boy and girl *was* ready.
22. The father as well as the son *agrees* to sign the note.
23. For wide *is* heard the thundering fray,
The rout, the ruin, and dismay.—SCOTT.

(d) When two or more subjects of different numbers and persons are united, the verb should generally agree with the one nearest it, or the one most prominent in thought.

24. Either you or I *am* to go.
25. Either he or you *are* to go.
26. One or two of the ladies *were going* to leave.
27. *Were* you or he present?

2. *Appositives must be in the same case as the nouns which they limit.*

28. *Cicero*, the *orator*, wrote many books.
29. Have you seen *Frank Brown*, the *cadet*?
30. *Franklin*, *he* of *Arctic fame*, was lost.
31. They sang a ballad of *Whittier's*, the *poet's*.

3. *A pronoun must agree with its antecedent in person, number, and gender.*

32. England expects every man to do *his* duty.
33. Each woman has received *her* reward.
34. Each of the birds was put into *its* cage.
35. We know all the pupils of *our* school, and can call *them* by *their* names.

(a) When the gender of the antecedent is indefinite, the masculine form of the pronoun is used.

36. There is no one without *his* trials.
37. Each one must do *his* work for *himself*.
38. Every person should make *himself* useful.
39. No person can tell how long *he* may live.

(b) When the antecedent is a collective noun, the pronoun should be singular if the noun implies unity; plural, if it implies plurality.

40. The jury has given *its* verdict.
41. The jury could not make up *their* minds.
42. Every family has *its* peculiar traits.
43. All the family went to *their* country home.
44. The committee has transacted *its* business.
45. The committee have returned to *their* homes.

(c) When the antecedents are of different persons or numbers, the pronoun should agree with the one nearest it, or with the one most prominent in thought.

46. Neither you nor he has *his* lesson.
47. Either he or his brothers brought *their* work.
48. If she or her friends arrive, greet *them* for me.

(d) When the pronoun refers to two or more antecedents, if the antecedents are taken collectively, it is plural; if the antecedents are taken distributively, it is singular.

49. You and I must solve *our* problem.
50. Hill and valley echo back *their* songs.
51. Every man, woman, and child hath *his* trials.
52. Neither Joseph nor Samuel has *his* lessons.
53. Every birch and every elm will shed *its* leaves.
54. No teacher and no friend offered *me* his aid.

4. *Adjectives that imply number must agree in number with the nouns they limit.*

- 55. I have *this* kind of shoes.
- 56. I prefer *that* sort of shoes.
- 57. *Those* kinds of hats are beautiful.
- 58. I've not seen him *this* twenty years.
- 59. I've whiled away *this* many summers in these dells.

OBS.—The expressions *this twenty years* and *this many summers* are justifiable on the ground that, as they refer to a certain *period* of time, the idea is singular.

5. *The tense of a verb in a clause must harmonize with the tense of the verb in the proposition.*

- 60. He *says* that he *has read* the letter.
- 61. I *said* that I *had read* six lines.
- 62. If I *receive* the appointment I *shall accept* it.
- 63. If you *would recite* "The Famine" we *should be pleased*.
- 64. If I *could get* time I *would read* "Sevenoaks."
- 65. If I *could have found* time I *would have read* "Romola."
- 66. If I *have* time to-morrow I *will read* "Othello."
- 67. If he *should start* in a week we *would meet* him.

General truths are expressed by the present tense regardless of the tense of other verbs in the sentence.

- 68. He knew that two and two *are* four.
- 69. They knew that vice *produces* misery.
- 70. He felt that God *is* just.
- 71. Galileo maintained that the earth *moves*.

6. *The present infinitive is used when reference is made to a time coincident with, or after, that of the verb.*

- 72. He promised *to go* at once.
- 73. I hoped *to come* sooner.
- 74. I meant *to see* the Coliseum while in Chicago.
- 75. We expected *to go* before this.

- 7. *The perfect infinitive is used when reference is made to a time prior to that expressed by the verb.*

- 72. You appear *to have seen* better days.
- 73. He appeared *to have seen* better days.
- 74. I believed him *to have been wronged*.

8. *Certain adjectives and adverbs, as well as conjunctions, require after them special conjunctions.*

Thus *such*, implying comparison, requires *as*; implying cause or effect, *that*; *so* and *as*, implying comparison, *as*; *so*, implying result or effect, *that*; *both*, *and*; *or*, *nor*, *nor*; *either*, *or*; *neither*, *nor*; *though*, *yet*; *whether*, *or*, etc.

- 75. He is not *such* an orator *as* was Webster.
- 76. Her health is not *such that* she can work.
- 77. He is not *so tall as* his father.
- 78. James is *as tall as* John.
- 79. He lifted the latch *so high that* the string fell out.
- 80. *Both* religion *and* reason condemn excess.
- 81. *Though* he is rich, *yet* he is charitable.
- 82. *Whether* to praise *or* to blame him, we know not.

9. *Certain derivative nouns, adjectives, and verbs require special prepositions.*

- 83. This is different *from* that (*not than*).
- 84. I was diverted *by* the music (*not with*).

As a general rule, the preposition should agree in meaning with the prefix of the derivative word which the phrase limits; as, *ad-here to*; *ex-pel from* or *out of*. Sometimes the meaning of the stem rather than that of the prefix determines the preposition to be used; as, *ab-horrence of*, *for*; *en-durance of*.

OBS. I.—*In*, *at*, *on*, and *by* are used with verbs to imply rest. Referring to places, *in* is used before the names of countries and large cities, *at* before the names of small towns and foreign points.

1. He sat *in* the parlor.
2. It lies *on* the table.
3. The rug lay *by* the door.
4. They reside *in* Chicago.
5. My sister is *in* Europe.
6. Our friends are *at* Bar Harbor.

OBS. II.—*To*, *into*, *unto*, *for*, *toward*, and *towards* imply motion with direction.

1. They marched *to* the sea.
2. She came *into* the house.
3. He set his face *toward* the wilderness.
4. The waves make *towards* the pebbled shore.

OBS. III.—*Between* is used with two objects, or with two groups; *among*, *amid*, and *amidst*, with several objects taken in the aggregate.

1. Between *you* and *me* no quarrel can arise.
2. The money was divided among the four *men*.
3. She persevered amidst many *difficulties*.

OBS. IV.—*Beside* is used with the sense of *by the side of*; *besides* with the sense of *addition to*.

1. He leadeth me *beside* the still waters.
2. There is nothing at all *besides* this manna.

OBS. V.—*Of* and *in* are used indifferently with adjectives implying behavior, or disposition.

1. How cruel *of* him!
2. That was honorable *in* you.
3. It is too bad *in* me to detain you so long.

OBS. VI.—*On* and *upon* are used interchangeably. *On*, however, is preferred except when the idea of *height* or of *time* is to be expressed.

1. I placed the book *on* the table.
2. We found the axes *on* the ground.
3. He stood *upon* the roof.
4. *Upon* our arrival, we heard sweet music.

EXERCISE.

(a) Analyze the examples under the several rules for concord.

(b) Account for the person and number of the italicized words in the following sentences :

1. Where *were* you at break of day ?
2. *Has* either of you *seen* my pencil ?
3. Neither the major nor the colonel *was* present.
4. Pharaoh, with his whole army, *was drowned* in the Red Sea.
5. When *were* you invited ?
6. Nothing but trials *seems* to await me.
7. What *are* the person and number of the following verbs ?
8. If three yards of silk *cost* two dollars, what *do* two yards *cost* ?
9. All work and no play *makes* Jack a dull boy.
10. In some countries the peasantry *go* barefoot.
11. No, *says* he; but yes, *say* I.
12. I am a man that *has met* the foe.

(c) Construct sentences, using as subjects : Words which are plural in form but singular in meaning ; collective nouns that require a singular verb ; collective nouns that require a plural verb.

(d) Construct sentences illustrating the correct use of plural verbs after singular subjects united by *and*; singular verbs after two or more subjects that are singular in meaning; singular verbs after two or more subjects taken distributively; verbs with two or more subjects of different persons; verbs with two or more subjects of different numbers.

(e) Account for the case of each appositive in the following sentences :

13. Hand this pencil to young Jones, *him* that stands by the window.
14. Smith, *he* that won the prize, has gone to Boston.
15. My sister *Julia's* home is in Philadelphia.
16. Did you stop at my brother *John's*?
17. I mean Noah Webster, *him* that wrote the dictionary.

(f) Construct sentences illustrating the use of appositives in the nominative case; in the possessive case; in the objective case.

(g) Account for the person, number, and gender of the italicized pronouns in the following sentences :

18. Let everyone answer for *himself*.
19. Let each man raise *his* hand.
20. If anyone wants it, let *him* say so.
21. Any man wishing to sell *his* horses will find a purchaser.
22. The committee was unanimous in *its* action.
23. The jury could not agree in *their* verdict.
24. Can anyone be sure that *he* is not deceived?
25. This is the lesson *which* you announced.
26. Now you have heard the news, what do you think of *it*?

(h) Construct sentences showing the agreement of the pronoun with antecedents of indefinite gender; with

two or more antecedents taken collectively; with two or more antecedents taken distributively.

(i) Construct sentences illustrating the correct use of singular pronouns with collective nouns; plural pronouns with collective nouns; pronouns with two or more antecedents of different persons; pronouns with two or more antecedents of different numbers.

(j) Account for the number of each italicized adjective in the following sentences :

27. I don't like *this* sort of shoes.
28. Is it safe to trust *this* kind of people?
29. Have you noticed *those* variations of the spectroscope?
30. *That* kind of pictures is worth having.

(k) Construct sentences illustrating the agreement of adjectives implying number.

(l) Account for the tense of each italicized verb or verbal in the following :

31. If I *can* meet John, I will tell him of your fortune.
32. If I *could* see him to-morrow, I *would* explain all.
33. *Would* that he *had* spoken to me about this wrong.
34. I expected *to hear* from them before this.
35. If you had arrived on time, I might have planned *to go* with you.
36. I intended *to write* you on Monday.
37. How far did you say it *is* from Chicago to St. Louis?

(m) Construct sentences illustrating the agreement of the verbs in clauses with those in the propositions.

(n) Construct sentences in which the verbs in the propositions are in the past tense and those in the clauses state general truths.

(o) Construct sentences in which present infinitives are used after the past tense of the verbs; present-perfect infinitives are used after the past tense of the verbs.

(p) Construct sentences illustrating the correct use of *such—as*; *such—that*; *so—as*; *so—that*; *as—as*; *both—and*; *though—yet*, etc.

(q) Construct sentences illustrating the correct use of the following combinations, and note carefully the different relations expressed by the several prepositions. When uncertain of the proper use, consult the dictionary for both the preposition and the accompanying word :

abound <i>in, with</i>	impatient <i>for, of</i>
abhorrence <i>of</i>	indulge <i>in, with</i>
adapt <i>to</i>	inquire <i>after, for, into</i>
acquit <i>of</i>	marry <i>to, with</i>
accord <i>with</i>	reconciled <i>to, by</i>
affinity <i>for, between</i>	reflect <i>on, upon</i>
blush <i>at, for</i>	regard <i>for, to</i>
boast <i>of</i>	rejoice <i>at, with</i>
call <i>at, on, for</i>	similar <i>to</i>
change <i>for, with</i>	sit <i>in, on, upon</i>
confide <i>in, to</i>	smile <i>at, upon</i>
conversant <i>with</i>	sink <i>beneath, in, into</i>
correspond <i>with, to</i>	strive <i>for, with, against</i>
deficient <i>in</i>	taste <i>of, for</i>
devolve <i>on, upon</i>	think <i>of, on</i>
differ <i>from, with</i>	thirst <i>for, after</i>
die <i>of, by</i>	true <i>of, to</i>
difference <i>between</i>	useful <i>for, in, into</i>
dissent <i>from</i>	versed <i>in</i>
distinguished <i>by, from</i>	weary <i>of, in, with</i>
disappointed <i>in, of</i>	wait <i>on, for, at, in</i>
expert <i>in, at</i>	want <i>of, in</i>
familiar <i>to, with</i>	tonch <i>at, on, upon</i>
glad <i>for, at, of</i>	worthy <i>of</i>

Order.

184. **Order** is such an arrangement of the elements of a sentence as will clearly and forcibly express the meaning intended.

Since in English there is but little inflection, the relation or office of words is shown by their position in the sentence. Order is therefore of great importance in determining the sense. It may be either *natural* or *inverted*.

The fundamental principles governing the arrangement of elements have been clearly stated by Dr. Alexander Bain as follows :

What is thought of first should be mentioned first.

Things thought of together should be placed in close connection.

185. The **natural order** is (1) the simple subject, preceded by its word modifiers and followed by its phrase and clause modifiers ; (2) the simple predicate accompanied by its modifiers.

1. The *sports* of children *satisfy* the child.
2. The *science* of astronomy *teaches* many wonderful facts.
3. The *reason* why I came *is* understood.
4. The *angel*, Pity, *shuns* the walks of war.—E. DARWIN.

186. In the **inverted order** the subject is placed after the verb, or between the parts of a verb-phrase. The inverted order is used —

1. To form interrogative sentences.
 1. *Were the floods destructive?*
 2. *Why do clouds float in the air?*
 3. *Is true freedom but to break
Fetters for our own dear sake?*—LOWELL.

2. To form imperative sentences when the subject is expressed.

4. *Stand thou here.*
5. *Hear ye him.*
6. *Be thou near me ever.*
7. *Come ye to the waters.*

3. In sentences or clauses introduced by the expletive *there* or *here*.

8. *There was no better way.*
9. *Here followed accusations and resolutions.*
10. *There is a budding sorrow in midnight.*—KEATS.

4. In conditional clauses when the connectives are omitted.

11. *Had you written,* I should have come.
12. *Were I so disposed,* I could not gratify you.
13. *Should he ask* a pardon, it will be granted.

5. To emphasize certain elements and give variety of expression.

14. *Down came* the armies from the North.
15. *How amiable are thy tabernacles,* O Lord !
16. *How beautiful is sleep!*—SHELLEY.
17. Like leviathans afloat
Lay their bulwarks on the brine.—CAMPBELL.

187. The attribute is placed—

1. By the natural order, *after* the copulative verb.
1. The best elixir is a *friend.*—SOMERVILLE.
2. The three Bronté sisters became *novelists.*
3. The days are *warm*, the nights *cool.*
4. Every man is the *maker* of his own fortune.—CARLYLE.

2. By the inverted order, *before* the verb for the sake of emphasis.

5. *Sublime* is the stillness of night.
6. *Sweet* was the breath of that May morn.
7. *She* it was to whom I wrote.
8. *Great* is truth, and mighty above all things.—ESDRAS.

188. For the sake of clearness, all modifiers should be placed where there can be no doubt as to what elements they belong. The following are general rules for their position :

1. *The object, except when a relative, follows a transitive verb or verbal.*

1. Rolling stones gather no *moss*.
 2. We can never forget *you*.
 3. Always improve the present *hour*.
 4. We, by our sufferings, learn to prize our *bliss*.
- DRYDEN.

2. *The object, when a relative or an interrogative, precedes the verb.*

5. This is the path *which* we took.
6. Here are the books *that* you need.
7. Invite the friends *whom* you visited.
8. *What* should they know of England who only England know?—KIPLING.

3. *The object precedes the verb for the sake of emphasis or euphony.*

9. His *vices* I abhor; his *virtues* I commend.
10. *Him* I must see: *her* I will hear.
11. All these *questions* we considered carefully.
12. *Honey* from out the gnarled hive I'll bring.—KEATS.

189. Adjectives may limit a noun or pronoun in any part of a sentence. Following are the general rules for their position :

1. *Adjectives should be placed near the words they are intended to limit.*

1. He asked for a cup of *hot* coffee [not a hot cup].
2. We saw a *covey* of beautiful birds [not a beautiful covey].
3. They brought a barrel of *fine* apples [not a fine barrel].

2. *Adjectives usually precede the nouns they modify.*

4. *A smooth, green* lawn pleases the eye.
5. *The bald* eagle is a *rapacious* bird.
6. *A well-written* life is almost as rare as *a well-spent* one.—CARLYLE.

3. *Adjectives may follow nouns for the sake of emphasis or euphony.*

7. They were crowned with garlands *gay*.
8. This is the truth, *pure* and *simple*.
9. A form more *fair*, a face more *sweet*,
Ne'er hath it been my lot to meet.—WHITTIER.

4. *Adjectives, when limited, may follow nouns.*

10. He is a man *worthy* of honor.
11. They are men *wise* in their own conceit.

5. *In a series of adjectives of unequal rank, the one most closely limiting the noun should appear next to it—a qualifying nearer than a limiting adjective.*

12. Life is a *sad, slow, hand-to-hand* struggle with self.
13. The city erected two *expensive marble* statues.

OBS. I.—The article adjective is omitted—

1. Before abstract nouns and those denoting substance.
 1. *Patience* is a Christian virtue.
 2. *Gold* abounds in Alaska.
2. Before the names of the arts and sciences.
 3. *Arithmetic* is the science of *numbers*.
 4. *Etymology* treats of the classification and derivation of words.
 5. *Sculpture* and *painting* are fine arts.
3. Before nouns used in a general unlimited sense.
 6. The spread of *cholera* is alarming.
 7. What kind of *element* is an adjective?
 8. The lizard is a kind of *reptile*.
 9. He gave some sort of *excuse*.
4. Before nouns denoting mere titles.
 10. Ye call me *Master* and *Lord*.
 11. He is entitled to the name of *statesman*.

OBS. II.—The article adjective is inserted—

1. Before common nouns naming objects definitely referred to.
 1. *The ox* is herbivorous; *the lion*, carnivorous.
2. Before proper nouns, when referring to individuals as a class.
 2. He is called *the Webster* of the Senate.
 3. What can you say of *the two Catos* and *the twelve Cæsars*?
3. Before adjectives used as nouns.
 4. None but *the brave* deserves *the fair*.—DRYDEN.
 5. *The vile* are only vain, *the great* are proud.—BYRON.

OBS. III.—The article adjective is repeated—

1. Before each noun of a coördinate combination, when the objects they represent are specially distinguished.

1. We did not refer to *the* quantity, but *the* quality of the goods.
2. Between *the* nose and *the* eyes a strange contest arose.

2. Before each member of a compound adjective element, when the members limit objects individually different, though of the same name.

3. Name *the* eastern and *the* western boundary of Illinois.
4. We saw but three varieties of tree—*the* oak, *the* birch, and *the* beech.

190. Since adverbs modify three different parts of speech, they may appear in almost any part of the sentence. They should be near the elements modified and are usually placed—

1. After intransitive verbs.

1. He speaks *easily* and *forcibly*.
2. Some flowers never bloom *early*.
3. They stumble that run *fast*.—SHAKSPERE.

2. Before transitive verbs, or after their objects.

4. He *rarely* lost a good opportunity.
5. She obeys her teachers *willingly*.
6. And we *bitterly* thought of the morrow.—WOLFE.

3. Before adjectives and adverbs.

7. The wind was *extremely* cold.
8. The chorus sang *quite* well.
9. A joke's a *very* serious thing.

4. Between the parts of a verb-phrase.

10. Our friends will *soon* arrive.
11. The *to* of the infinitive is *often* omitted.
12. New opinions are *always* suspected, and *usually* opposed.—LOCKE.

5. For the sake of emphasis, either at the beginning of a sentence or at its close.

13. *Blithely* the gay bells sound.
14. *Here* was I born, *here* shall be my grave.—GARRISON.
15. In their prosperity my friends shall never hear of me; in their adversity, *always*.—BOLINGBROKE.

OBS.—The insertion of an adverbial modifier between the sign (*to*) of the infinitive and the infinitive itself should be carefully avoided, unless the design is to modify the latter as closely as possible. Notice the positions of the modifiers in the following, and justify the last two:

1. He intends *never* to return.
2. We ought *carefully* to avoid all errors.
3. He ought to apologize *at least*.
4. I wish to *thoroughly* understand all his motives.
5. Before he can decide he has many things to *carefully* consider.

CAUTIONS.

1. For the sake of clearness, place *only*, *merely*, *chiefly*, *scarcely*, *even*, *solely*, and similar adverbs, immediately before the words they are intended to modify. The effect of a change of position is seen in the following:

1. *Only* I wrote the essay (no one else).
2. I *only* wrote the essay (did not compose it).
3. I wrote *only* the essay (wrote nothing else).
4. They're *only* truly great who are truly good.

—CHAPMAN.

OBS.—In some sentences *only* may equally well follow the word it modifies.

1. The President *only* can declare war.
2. *Only* the President can declare war.
3. For your sake *only* would I come.
4. With that purpose *only* will he act.

2. Place the correlatives *not—but*, *not only—but*, *not—but only*, *not only—but also*, etc., so that each member of the pair shall precede the same part of speech or the same kind of element.

1. He desired *not* fame, *but* fortune.
2. Success is the result, *not* of luck, *but* of work.
3. He was accused *not only* of theft, *but* of murder.
4. He strove *not* for fame, *but only* for fortune.
5. She sang *not only* the ballad, *but also* the medley.

OBS.—To place *not only* before *sang* in sentence 5 would necessitate a new predication to follow *but also*; as,

She *not only* sang the ballad, *but also* played her own accompaniment.

191. To avoid ambiguity, all phrase and clause modifiers should be placed as near as possible to the words they are intended to modify.

1. A cargo of *great value* was placed in the ship [not A cargo was placed in the ship of great value].
2. The lady *with a Roman nose* was sewing [not The lady was sewing with a Roman nose].
3. The thief, *afraid of the consequences of his crime*, fled from the city [not The thief fled from the city, etc.].
4. Claudius, *who scarcely deserved the name of man*, was canonized among the gods [not Claudius was canonized among the gods, who scarcely deserved, etc.].

EXERCISE.

(a) Analyze the examples given under the several rules for order.

(b) Construct sentences illustrating the natural order of elements; change them to the interrogative, imperative, and exclamatory forms.

(c) Construct sentences introduced by the expletives *there* and *here*; others, introduced by an attribute of a copulative verb; others, in which the objects properly precede the verbs they limit.

(d) Construct sentences in which adjectives precede the nouns they limit; others, in which they properly follow the words they limit.

(e) Construct sentences illustrating the use of adverbs *before* and *after* the verbs they limit; others, with adverbs properly placed between the parts of a verb-phrase; others, illustrating the correct use of *only*, *merely*, *even*, *at least*, etc.

(f) Construct sentences illustrating the proper use of the correlatives mentioned in Caution 2.

(g) Rewrite the following sentences, correcting the errors in arrangement :

1. Many died in the hospitals of fever.
2. The young gentleman played the violin with red hair.
3. The cow jumped over the moon in Mother Goose.
4. I saw a meteor pass athwart the sky, standing in the doorway.
5. He discovered what a poor financier he was on the next day.

6. The witness was ordered to withdraw, in consequence of being intoxicated, by the court.
7. A ship attracted our attention, which was gliding along the horizon.
8. The first astronomical observatory was erected at Seville by the Saracens in Europe.
9. Here we saw two men digging a well with straw hats.
10. Found, a gold watch by a gentleman, with steel hands.
11. The fruit comes by express which we eat.

ELLISSIS.

192. **Ellipsis** is a figure of syntax produced by the omission from a sentence of one or more words easily understood. Ellipsis is permissible only when the omission does not obscure the sense, or when the mind of the reader or hearer readily supplies the omitted word.

Ellipses are produced by omitting—

1. The subject of an imperative sentence.
 1. Awake (ye). Come (thou). Do (thou) come.
 2. Hear (ye) the mellow wedding bells.
2. A verb or verbal.
 3. Where now (are) her glittering towers?
 4. Whose (is) this image and superscription?
 5. (Being) A professed Catholic, he imprisoned the Pope.
 6. She will go where she pleases (to go).
3. Both subject and predicate in exclamatory expressions.
 7. (It is) Strange! (Go ye) To your oars, men!
 8. (March ye) Forward!

4. A preposition.

- 9. Woe is (to) me! The sailors embarked this morning.
- 10. Build (for) me seven altars.

5. A connective from an objective clause.

- 11. You said (that) we should be well paid.
- 12. My heart whispers (that) God is nigh.

6. A relative governed by a preposition.

- 13. Was that the object (for which) he sought?
- 14. That was the day (on which) I paid the bill.

7. The subject and copula in adverbial clauses of time or condition.

- 15. Come when (it is) agreeable to you.
- 16. Go as soon as (it is) possible.
- 17. Think of me while (you are) far away.

8. A clause between the parts of the conjunctive phrase, *as if*.

- 18. He acted as (he would act) if he owned the city.
- 19. She speaks as (she would speak) if she were sincere.

EXERCISE.

(a) Analyze the foregoing sentences illustrating ellipsis.

(b) Analyze the following sentences and describe the ellipsis in each :

1. Many find happiness in action, few in ease.
2. Then I enjoyed Byron most; now Tennyson.
3. He seems as happy as if he were a king.
4. Our minds are as different as our faces.
5. It is better to suffer wrong than to do wrong.

6. I'll hence to London.
7. England's friend, Ireland's foe.
8. They were very busy while here.
9. Who drew this cartoon? I.
10. The lion is as cunning as fierce.
11. That done, he will start at once.

IDIOMS.

193. Every language contains phrases peculiar to that language, which, though not in accord with grammatical law, are warranted by general usage. Such expressions do not admit of the ordinary grammatical analysis, and are styled **idioms**.

Numerous idioms occur in good English. The form, value, and function of some of them will be seen in the following :

1. The adverb *there* becomes a mere expletive when the verb *be* predicates existence only. In such cases it introduces the sentence and indicates merely this peculiarity of the verb.

1. *There* were giants in those days.
2. *There* are four fives in twenty.
3. Breathes *there* the man with soul so dead!—SCOTT.
4. *There* are more things in heaven and earth, Horatio.
Than are dreamt of in your philosophy.

— SHAKSPERE.

2. Verbs of motion, rest, sense, or condition, expressing mere existence, are copulative, and take adjectives or participles as their attributes.

5. I shall *go* mad if this continues.
6. The house *stands* adjourned.
7. They all *stood* amazed.
8. With him *lay* dead both hope and pride.

3. The verb *be* is sometimes substituted for the auxiliary *have*.

9. We *are* grown wiser now.
10. The time *is* come to speak out.
11. The heathen *are* perished out of the land.—BIBLE.

4. *Had* is sometimes substituted for *would* or *would do*.

12. You *had* better go before dark.
13. She *had* best go to-day.
14. I *had* as lief the town-crier spoke my lines.

—SHAKSPERE.

5. *Have* (has or had), followed by an infinitive, is often used to express constraint, compulsion, necessity, or obligation to do some act.

15. I *have to do* a great deal.
16. She *had to read* a stanza.
17. He *has to refuse* the request.
18. We *have to strive* with heavy prejudice deeply rooted in the hearts of men.—HOOKER.

In such cases *have* = *must* and the combinations may be parsed as *idiomatic verb-phrases* of the potential mode.

6. *Going*, the present participle of *go*, is often used with some form of *be* to express purpose or intent.

19. I *was going* to send for you.
20. He *is going* to ride across the meadow.
21. I *was going* to say, the true art of being agreeable is to appear well pleased with those you are engaged with.—STEELE.

In such cases *going* may be regarded as transitive, and the infinitive following as its object.

194. By idiomatic use, *groups of words* not susceptible of analysis in the usual way are employed as units or single parts of speech in the sentence, with various functions. Such groups are called **idiomatic phrases**. In form they generally consist of—

1. A verb combined with one or more prepositions.

see to	come to	go by
buy in	come by	go over with
bring to	do up	lay up, etc.

1. We shall *buy in* all the shares.
2. Such a course will *bring about* disaster.
3. He *came by* it honestly.

These prepositions must be called adverbs if considered alone. In most cases it is better to treat them as inseparable parts of the verbs. Sometimes they precede the verb as a prefix—*undergo*, *outdo*. They are followed by the objective case, and thus they usually render an intransitive verb transitive. Accordingly they may have a passive form or an active.

4. He was *laughed at* by all [was derided].
5. All *laughed at* him [derided him].

2. A preposition with an adjective or adverb.

at last	at large	on high
at once	for once	for evermore
at all	in vain	at least

6. I will speak to her *at once*.
7. You shall not toil *in vain*.
8. They would not work *at all*.
9. In the brave days *of old*.—MACAULAY.
10. And behold I am alive *for evermore*.—BIBLE.

Such phrases, though prepositional in form, are really idiomatic. In office they are usually adverbial, though sometimes adjective.

3. An adjective with an adverb.

11. I told you so *long ago*.
 12. We have known that *all along*.

4. A noun, preposition, and noun.

end for end	cheek by jowl	hand to hand
face to face	hand to mouth	year by year, etc.

13. Turn the bar *end for end*.
 14. They met *face to face*.
 15. It was a *hand to hand* contest.

In office, such expressions are adverbial, or rarely adjective.

5. A verb combined with a noun, adjective, or an adverb.

laid siege = besiege	take after = resemble
made bold = ventured	wrapped up in = engrossed
make light of = under-rate, -estimate, -value	

6. Two prepositions united coördinately.

by and by	over and over	in and in
out and out	through and through	in and out

16. He was a Tory *out and out*.
 17. The story was read *over and over*.
 18. I will see you *by and by*.

In office, such expressions may be either adverbial or adjective.

7. Two adverbs united coördinately.

19. *Ever and anon* the story will be told.
 20. And *now and then* footsteps were heard.

8. A phrase—infinitive or prepositional.

to be sure	upon the whole	for instance
to say the least	at all events	in the main
at any rate	on the alert	of course

21. *What a curiosity, to be sure!*

22. *At all events, I shall hold you responsible.*

23. *In the main, her singing was good.*

Such expressions are sometimes parenthetical; sometimes they limit the assertion as a modal adverb.

9. An adjective, preposition, and adjective.

24. *Little by little, but surely and steadily, we are taught the meaning of life.—ANON.*

GENERAL RULES OF SYNTAX.

195. 1. A noun or a pronoun used as the subject of a verb must be in the nominative case.

2. A noun or a pronoun used as an attribute of a copulative verb must be in the nominative case.

3. A noun or a pronoun used simply in address must be in the independent case.

4. A noun or a pronoun limited by a participle, and independent of other words in the sentence, must be in the nominative absolute case.

5. A noun or a pronoun used to limit another noun by denoting possession, origin, or fitness, must be in the possessive case.

6. A noun or a pronoun in apposition must agree in case with the noun which it explains.

7. A pronoun must agree with its antecedent in person, number, and gender.
8. A noun or a pronoun used as the object of a transitive verb or a verbal must be in the objective case.
9. A noun or a pronoun used as the object of a preposition must be in the objective case.
10. An adjective limits a noun or a pronoun.
11. An adjective used with a copulative verb to form the predicate limits the subject.
12. An adverb limits a verb or verbal, an adjective, or an adverb.
13. A verb must agree with its subject in person and number.
14. A preposition connects a phrase and shows the relation of its object to the word which the phrase limits.
15. A coördinate conjunction connects elements of equal rank.
16. A subordinate conjunction connects elements of unequal rank.
17. An interjection has no grammatical relation to other words in the sentence.
18. A participle is used as a noun or an adjective.
19. An infinitive is used as a noun, an adjective, or an adverb.
20. The assumed subject of an infinitive must be in the objective case.

CAPITALIZATION.

196. Letters are written either as *capitals* or *small letters*.

The principal rules for the use of capital letters are as follows: Begin with a capital —

1. *The first word of every sentence.*

2. *All proper nouns and most words derived therefrom.*

3. *The first word of every line of poetry.*

4. *The first word of every direct quotation.*

Webster said, "I still live."

5. *Names of the Deity, and pronouns referring to God, when used in address without an antecedent.*

The Almighty.

O Thou that hearest prayer.

6. *Common nouns vividly personified.*

Then Peace shall smile upon us, and Plenty abide among us.

7. *The first word of numbered terms.*

He discussed his theme under the following heads:

(1) Its truth. (2) Its utility. (3) Its expediency.

8. *Names of months, days of the week, and holidays.*

Last Thanksgiving came on Thursday, November 24th.

9. *Names of events, eras, and noted written instruments.*

The Revolution.	The Magna Charta.
The Fourth of July.	The Constitution of the U. S.

10. *Titles of honor and of respect when applied to particular persons.*

Hon. Charles Sumner.	J. J. Jones, Esq.
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11. *The name of a political party, or a religious sect, and titles of institutions.*

The Tories.	The Methodists.
The Democrats.	The Protestants.
The College of Physicians and Surgeons.	

12. *Nouns, adjectives, verbs, and adverbs in the titles of books and headings of chapters.*

"The Decline and Fall of the Roman Empire."
"What a Blind Man Saw in Europe."

13. *The names of the points of compass when they denote a section of country.*

We moved from the North to the South.

OBS.—The words I and O should always be capitals; and the letters I, V, X, L, C, D, and M, used as numerals, should usually be capitals.

O John, how gladly I shall return!
Study lessons I, X, and C.

PUNCTUATION.

197. Punctuation is the system of dividing written language by symbols, to show the relation of words, phrases, and clauses, that their meaning may be readily understood.

The symbols used are as follows: The period (.), interrogation point (?), exclamation point (!), colon (:), semi-colon (;), comma (,), marks of parentheses (), brackets [], dash (—), apostrophe ('), hyphen (-), quotation marks ("").

198. The period is used—

1. To denote the conclusion of a declarative or an imperative sentence.

1. Money is a good servant, but a bad master.
2. Cherish the good and love the true.

2. To denote an abbreviation.

Gen. George Washington, Mt. Vernon, Va.

Asa Gray, LL. D., Prof. of Botany, Harvard University.

3. After titles of books or papers, and after headings and signatures.

Aurora Leigh.
Poetry.

David Swing.
The Art of Punctuation.

199. The interrogation point is used—

1. After interrogative sentences.

1. Who can refute a sneer?
2. Shall vain words have an end?

2. After interrogative clauses or members.

3. He inquired, "Can I assist you?"
4. The hour has arrived; shall we start?

3. After interrogative expressions within a sentence.

5. Was it murder? or theft? or arson? or all three in one?

200. The exclamation point is used —

1. After every exclamatory sentence.

1. How can I endure it!

2. O, that this too, too solid flesh would melt,
Thaw, and resolve itself into a dew!

2. After interjections and phrases expressive of great joy, grief, surprise, or other emotion.

3. Behold! here it is. 5. Oh! it hurts.

4. Oh, joy unutterable! 6. O patience, divine!

3. Sometimes to express a doubt or a sneer.

7. An honest lawyer! an anomaly in Nature.

8. A discerning lover! that's a new creature.

201. The colon is used —

1. To separate the principal members of a compound sentence when either member contains a semicolon.

1. You have called yourself an atom in the universe; you have said you were but an insect in the solar blaze: is your present pride consistent with these professions?

2. To set off a supplementary proposition when introduced without a connective.

2. Love hath wings : beware lest he fly.

3. Time is money : do not squander it.

3. Before a formal enumeration of particulars, and a direct quotation referred to by the words *thus*, *following*, *as follows*, *this*, *these*, etc.

4. Man consists of three parts : First, the body with its sensual appetites ; second, the mind with its thirst for knowledge, and third, the soul with its undying principles.

5. Webster wrote thus : "True eloquence does not consist in speech."

202. The semicolon is used —

1. To separate members of a compound sentence not closely related in thought.

1. Mirth should be the embroidery of conversation, not the web; and wit, the ornament of the mind, not the furniture.

2. Without dividing, he destroyed party; without corrupting, he made a venal age unanimous.

3. To err is human ; to forgive, divine.

2. To separate a series of phrases and clauses having a common grammatical use.

4. To help the poor in their need; to minister to the sick in their distress; to visit the bereaved in their affliction — these are the common duties of man.

5. We here highly resolve that these dead shall not have died in vain,—that this nation, under God, shall have a new birth of freedom,—and that government of the people, by the people, for the people, shall not perish from the earth.—LINCOLN.

3. Before *as*, *to-wit*, *viz.*, when they introduce an example or an enumeration of particulars.

6. Nouns are inflected to denote gender; as, Count, Countess; Jew, Jewess.

7. In the nineteenth century England has produced four great poets; viz., Byron, Wordsworth, Tennyson, and Browning.

203. The comma is used —

1. To separate short members of a compound sentence when the connection in thought is close.

1. Educate men, and you keep them from crime.

2. Man proposes, but God disposes.

2. To set off the names of persons addressed.
 3. I am to be Queen of the May, mother.
 4. It touches you, my lord, as much as me.
3. To set off direct quotations when short and informal.
 5. Franklin said, "One to-day is worth two to-morrows."
 6. Clay said, "I would rather be right than be president."
4. To separate words, phrases, or clauses in the same construction, forming a series.
 7. Empires rise, flourish, and decay.
 8. He had a good mind, a sound judgment, and a vivid imagination.
5. To set off adjective phrases and clauses which are non-restrictive.
 9. All eyes were now on Philip, who had not spoken.
 10. There, too, was the Montana statue, cast in silver.
6. To set off adverbial clauses when used at the beginning of a sentence, or when interrupting its smoothness.
 11. Because the storm increased, he hurried home.
 12. Where all is mercenary, nothing can be magnanimous.
 13. The cannoneers, when the musketry had ceased, returned to their guns.
7. To set off independent, inverted, or parenthetical elements.
 14. To be brief, this is our opportunity.
 15. Milton was, like Dante, a statesman and a lover.

8. To separate words joined in pairs.
 16. We should be devout and humble, cheerful and serene.
 17. Hope and despondency, joy and sorrow, pleasure and pain, diversify life with their sudden contrasts.
9. To separate elements contrasted in meaning.
 18. He is shrewd, yet noble.
 19. Industry, as well as genius, is essential to success.
10. To denote ellipses.
 20. Peace brings prosperity; war, desolation.
 21. Our Presidents reside at the White House, Washington, D. C.
11. To set off the subject when it is a clause, or is long and complicated.
 22. Whatever breathes, lives.
 23. He who pursues pleasure only, defeats the object of his creation.
12. To set off appositional elements consisting of more than one word.
 24. We, your representatives, shall demand justice.
 25. Milton, the blind poet, is ranked below the poet Homer.
 26. My friend John is of age; his sister Ann is sixteen.
13. To set off adverbs and adverbial phrases like the following when they interrupt the easy flow of the sentence :

again	however	first	verily	in short
also	namely	secondly	indeed	no doubt
besides	moreover	thirdly, etc.	thus	in like manner

 27. As an orator, moreover, he has no superior.
 28. True eloquence, indeed, does not consist in speech.
 29. Aspiration, no doubt, prompts our noblest action.
 30. They were all, in like manner, acquitted.

204. The apostrophe is used—

1. To form the possessive of nouns.

1. The boy's knife. Gentlemen's shoes.

2. The evening's hush. Ladies' gloves.

2. To form the plurals of letters, figures, characters, and words used merely as words.

3. Repeat your 1's, your 2's, and your x's.

4. Your if's, so's, and and's are too numerous.

3. To mark the elision of one or more letters.

5. We've met him. 7. You'd be surprised.

6. Aren't you ready? 8. Pity 'tis, 'tis true.

205. Marks of parentheses are used to enclose expressions inserted in a sentence but not strictly belonging to it.

1. Know then this truth (enough for man to know),—

"Virtue alone is happiness below."—POPE.

2. Mathematics (see Davies' Bourdon) is the science of quantity.

206. Brackets are used to enclose words employed to make an explanation, correct a mistake, or supply an omission.

1. They [the Indians] are fast disappearing.

2. I wish you could think like [as] I think.

207. The dash is used—

1. To mark a sudden change in construction or sentiment.

1. Assyria, Greece, Rome, Carthage — what are they ?

2. He had no motive in his mind —

No ruffles on his shirt.

2. Sometimes to set off appositional elements.
 3. Only great in that strange spell—a name.
 4. One feeling pervades the hearts of all alike—the love of life.
3. To set off digressions which contain matter necessary to the whole sentence.
 5. Then it occurred to him—for his own interest did not escape him, even in this mode of considering the subject—that he was in the power of the Lees.
—SCOTT.
4. To prolong the pause after a semicolon or colon.
 6. Dear sir:—
 7. The Board passed the following resolutions:—

208. The hyphen is used—

1. To join the parts of a compound word.
mother-in-law twenty-four faint-hearted

2. Between syllables, when a word is divided at the end of a line.

1. Our deeds determine us, as much as we determine our deeds.
2. Talk dies on the empty air. Deeds are facts forever and ever.

209. Quotation marks are used—

1. To enclose direct quotations.
 1. Charles Sumner said, “Equality of rights is the first of rights.”
 2. “The secret of success,” says Disraeli, “is constancy to purpose.”

OBS.—A quotation within a quotation is enclosed by single quotation marks.

“War, war, is still the cry—‘war even to the knife!’”

2. To enclose the names of books, poems, pictures, etc., especially when doubt would exist as to the exact title.

3. Who was the author of “Ecce Homo”?
4. “In Memoriam” was written by Tennyson.
5. “The Last Mourner” was painted by Landseer.

EXERCISE.

(a) Punctuate the following fable, and account for the capitalization:

THE LION AND THE FOX.

A Lion that had grown old and had no more strength to forage for food saw that he must get it by cunning he went into his den and crept into a corner and made believe that he was very sick

All the animals came in to take a look at him and as they came he snapped them up now when a good many beasts had been caught in this way the Fox who guessed the trick came along he took his stand a little way from the den and asked the Lion how he did

The Lion said he was very sick and begged him to come into the den and see him

So I would said the Fox but I notice that all the footprints point into the den and there are none that point out

(b) Capitalize and punctuate the following extracts:

IDEALS.

I repeat the statement that ideals are the worlds masters they order our life they dictate the form of our history they are the very essence of poetry and the staple of all worthy fiction our

affections choose an object and straightway our imaginations light it into apotheosis we garner in it that which is best in our thought and it becomes a power upon us for the elevation of our life.

—HOLLAND.

DUTY.

A sense of duty pursues us ever it is omnipresent like the deity if we take to ourselves the wings of the morning and dwell in the uttermost parts of the sea duty performed or duty violated is still with us for our happiness or our misery if we say the darkness shall cover us in the darkness as in the light our obligations are yet with us.—WEBSTER.

TRANSLATIONS.

I rarely read any latin greek german italian sometimes not a french book in the original which i can procure in a good version i like to be beholden to the great metropolitan english speech the sea which receives tributaries from every region under heaven i should as soon think of swimming across charles river when i wish to go to boston as of reading all my books in originals when i have them rendered for me in my mother tongue.—EMERSON.

JULY 2, 1776.

Yesterday the greatest question was decided which ever was debated in america and a greater perhaps never was nor will be decided among men a resolution was passed without one dissenting colony that those united colonies are and of right ought to be free and independent states

* * * * *

The second day of july 1776 will be the most memorable epoch in the history of america i am apt to believe that it will be celebrated by succeeding generations as the great anniversary festival it ought to be commemorated as the day of deliverance by solemn acts of devotion to god almighty it ought to be solemnized with pomp and parade with shows games sports guns bells bonfires and illuminations from one end of this continent to the other from this time forward for evermore.—JOHN ADAMS.

FIGURES OF RHETORIC.

210. A figure of rhetoric is an intentional deviation from the ordinary or literal application of words. It is a mode of expressing ideas by words that suggest pictures or images from the physical world.

The principal figures are *simile*, *metaphor*, *metonymy*, *synecdoche*, *hyperbole*, *personification*, *interrogation*, *antithesis*, and *climax*.

211. Simile is a direct comparison between objects of different classes. It is generally indicated by *like*, *so as*, *just so*, etc.

1. *Like as* the waves make toward the pebbled shore
So do our minutes hasten to their end.—SHAKSPERE.
 2. He shall be *like* a tree planted by the rivers of water.
—BIBLE.
 3. The lovely moon climbs up the sky
As one who walks in dreams.—LONGFELLOW.

212. Metaphor states the resemblance of two objects by directly applying—

1. The name of one object to the other.
 1. Life is a tedious twice-told *tale*.
 2. The metaphor is the *gem* of figures.
 3. Spare moments are the *gold-dust* of time.
 2. The act of one to the other.
 4. The ship *ploughs* the main.
 5. Our acts our angels are, or good or ill,
Our fatal shadows that *walk* by us still.—FLETCHER.
 6. My winged boat, a bird afloat
Swims round the purple peaks remote.—READ.

3. An attribute of one to the other.
7. His face is *sunny*; his eyes, *sparkling*.
8. Her words are *tender*; her actions, *mild*.

OBS.—A continued metaphor, or a chain of cognate metaphors, is called *allegory*. The closing stanza of Longfellow's "The Building of the Ship" is a good example of short allegory. Addison's "The Vision of Mirza" and Bunyan's "The Pilgrim's Progress" are examples of extended allegory.

213. Personification is a species of metaphor which assigns either personality or an attribute of life to an inanimate object or to an abstract idea.

1. And gentle Dullness ever *loves* a joke.—POPE.
2. The morning stars *sang* together.
3. The floods shall *clap* their hands.
4. Where grateful Science still *adores*
 Her Henry's holy shade.—GRAY.

214. Synecdoche is a figure in which—

1. A *part* is put for the *whole*.
 1. My *roof* shall protect you.
 2. We welcome you to our *fireside*.
 3. Then came a fleet of twenty *masts*.
2. The *whole* is put for a *part*.
 4. The *world* knows his virtues.
 5. Our *hero* was gray, but not from age.
3. A *definite* number for an *indefinite*.
 6. A *thousand* hearts beat happily.—BYRON.
 7. *Ten thousand* fleets sweep over thee in vain.—BYRON.

215. **Metonymy** is the exchange of names between things known to be closely related. It is founded not on resemblance, but on relation —

1. Of cause and effect.

1. Can *gray hairs* make folly venerable?
2. They have *Moses* and the *prophets*.—BIBLE.

2. Of the sign to the thing signified.

3. The *sceptre* shall not depart from Judah.
4. The *stars and stripes* float over the ship.
5. The *pen* is mightier than the *sword*.—BULWER LYTTON.

3. Of place and inhabitant.

6. What *land* would allow such lynchings?
7. What *State* can boast of better schools?

4. Of the material for the thing.

8. High flashed his bright *steel*.
9. The castles were decorated with *canvas* and *marble*.
10. In the *Cross* of Christ I glory.

5. Of container and thing contained.

11. The *house* is corrupt.
12. Our *ships* next opened fire.
13. The fire burns, the *kettle* boils.

216. **Hyperbole** is an exaggerated form of statement used generally for emphasis or vividness of expression.

1. They were *swifter than eagles*, they were *stronger than lions*.—BIBLE.
2. And fired the shot heard round the world.—EMERSON.
3. All the perfumes of Arabia will not sweeten this little hand.—SHAKSPERE.

217. **Antithesis** is the placing of opposites in juxtaposition in order to heighten their effect by contrast.

1. The prodigal robs *his heir*; the miser robs *himself*.
2. Though grave, yet *trifling*; zealous, yet *untrue*.
3. *Immortal*, though no more; though fallen, *great*.

218. **Climax** is a series of words, phrases, or clauses, each of whose members rises in impressiveness above the preceding.

1. I came, I saw, I conquered.—CÆSAR.
2. Washington was first in war, first in peace, and first in the hearts of his countrymen.—R. H. LEE.
3. We have petitioned, we have remonstrated, we have supplicated, we have prostrated ourselves before the throne.—PATRICK HENRY.

219. **Interrogation** is the expression of strong affirmation under the form of a question or questions.

1. Shall not the Judge of all the earth do right?
2. Doth God pervert judgment? or doth the Almighty pervert justice?
3. Is not God what he was? Does he not what he did? Says he not what he said? Loves he not whom he loved?

220. The chief advantages of figures of rhetoric are as follows:

1. They give clearness to abstract ideas by bringing before the mind two things simultaneously—a concrete image to illustrate the abstract thought.

2. They intensify the expression of emotion by associating the subject of thought with visible objects, the character of which naturally excites emotion.

EXERCISE.

(a) Study the foregoing definitions and explain the figures given in the examples.

(b) Find, classify, and explain the figures in the following sentences :

1. His eyes were as a flame of fire, and his voice as the sound of many waters.—BIBLE.
2. Literature is the Thought of thinking Souls.—CARLYLE.
3. Give every man thine ear, but few thy voice.—SHAKSPERE.
4. I knew him, Horatio: a fellow of infinite jest.
—SHAKSPERE.
5. Give us this day our daily bread.—BIBLE.
6. Rivers of waters run down mine eyes, because they keep not thy law.—BIBLE.
7. A Daniel come to judgment!—SHAKSPERE.
8. The floods shall clap their hands. The mountains shall break forth into singing.—BIBLE.
9. He hath borne me on his back a thousand times.
—SHAKSPERE.
10. Reason saw not, till Faith sprung the light.—DRYDEN.
11. Proverbs, like the sacred books of each nation, are the sanctuary of the intuitions.—EMERSON.
12. Why are you dejected? Has the sun ceased to shine? the rain to fall? the waters to flow? the flowers to bloom? opportunities to come? Is there no wealth to gain? no honor to win?
13. Silence is deep as Eternity; speech is shallow as Time.
—CARLYLE.
14. Ignorance is a blank sheet, on which we may write, but error is a scribbled one, from which we must first erase.—COLTON.
15. Our door shall receive you; our fireside shall welcome you.
16. A fine volley of words, gentlemen, and quickly shot off.
—SHAKSPERE.

17. I fear thee, ancient Mariner!
I fear thy skinny hand!
And thou art long, and lank, and brown,
As is the ribbed sea-sand.—COLERIDGE.
18. O! blame not the bard if he fly to the bowers,
Where Pleasure lies carelessly smiling at Fame.—MOORE.
19. A ruddy drop of manly blood
The surging sea outweighs.—EMERSON.
20. Ever let the Fancy roam,
Pleasure never is at home.
21. (Washington was)—the first, the last, the best,—
The Cincinnatus of the West.—BYRON.

PART IV.

COMPOSITION.

KINDS OF COMPOSITION.

221. A **composition** is a series of related thoughts expressed in sentences on any subject and of any length or form.

OBS.—*Theme* is a term usually applied to compositions required of pupils.

222. According to form, all composition is classified as :

1. **Prose**, in which the natural order and mode of expression is employed without reference to rhythm or rhyme.

2. **Poetry**, in which the natural order and mode of expression is influenced by rhythm, or by both rhythm and rhyme.

223. According to subject-matter treated, the principal kinds of composition are :

1. **Descriptions**, which delineate the characteristics of objects or of persons in such a manner as to produce

in the mind of the reader a clear picture of the object described ; as,

- My garden.
- The snow image.
- A portrait of George Washington.

2. Narratives, which give a connected account of events, incidents, or experiences, either real or imaginary ; as,

- The battle of Flodden Field.
- The story of Robinson Crusoe.
- What the mouse saw.

3. Expositions or essays, which explain theories and ideas ; as,

- The molecular theory.
- The principles of government.
- The Constitution of the United States.

4. Arguments, which aim to establish the truth of propositions ; as,

- Free coinage of silver does not mean repudiation of debts.
- The prisoner is guilty of embezzlement.
- Mars is not inhabited.

5. Pieces of persuasion, sermons, orations, etc., which are intended to move the feelings of hearers ; as,

- “Do unto others as ye would that they should do unto you.”
- The character of Washington.
- The need for true patriotism.

All forms of composition—novels, dramas, histories, lectures, poems, letters, etc.—illustrate one or more of the five classes defined above.

Descriptions.

224. The design of description is to produce for the reader or hearer a clear picture of persons or things. The choice of words and sentences used in description should be governed, as in all writing, by their fitness for the special occasion. If the subject to be described is familiar, the words should be simple and the sentences short; if the subject is unusual or solemn, a more elevated style may be employed.

A good description should have a definite object or series of objects, which the writer may present as a *picture* to the mind of the reader; this principle is called *unity*. The picture thus presented should be complete, lacking nothing that is essential to the object to be portrayed. The description should be as brief as is consistent with clearness, because the reader is easily confused by many details. Therefore, out of the mass of detail which the writer sees in his subject, he should make a *selection* of the striking and important features — such as come to his mind when he attempts to remember an object once seen.

The simplest form of description is seen in the inventory, where the writer states all the details of an object. Such are the catalogues or lists of articles in a room or house, or a description of a person on a traveler's passport.

For literary purposes, however, the writer selects only those facts about the object which are striking, important, easily remembered, and harmonious.

These details should be arranged in a natural order, which will help the reader in making a picture of the scene for himself. The more important parts of an object are usually stated last. Thus Whittier describes the characteristic features of a winter scene:

1. "The wind blew east; we heard the roar
Of Ocean on his wintry shore
And felt the strong pulse throbbing there
Beat with low rhythm our inland air.

* * * * *

Meanwhile we did our nightly chores,—
Brought in the wood from out of doors,
Littered the stalls, and from the mows
Raked down the herd's-grass for the cows :
Heard the horse whinnying for his corn ;
And, sharply clashing horn on horn,
Impatient down the stanchion rows
The cattle shake their walnut bows ;
While, peering from his early perch
Upon the scaffold's pole of birch,
The cock his crested helmet bent
And down his querulous challenge sent."

2. And Tennyson, in like manner, describes an old country house :

"With blackest moss the flower-plots
Were thickly crusted, one and all :
The rusted nails fell from the knots
That held the pear to the gable-wall.
The broken sheds look'd sad and strange
Unlifted was the clinking latch ;
Weeded and worn the ancient thatch
Upon the lonely moated grange."

3. Or this prose description from Irving illustrates the point :

"The animal he bestrode was a broken-down plough-horse that had outlived almost everything but his viciousness. He was gaunt and shagged, with an ewe neck and a head like a hammer; his rusty mane and tail were tangled and knotted with burrs; one eye had lost its pupil, and was glaring and spectral, but the other had the gleam of a genuine devil in it."

4. In order to make the picture clearer, sometimes the writer *groups* the details he has selected *under one image*. Thus Victor Hugo, in his famous description of the battle of Waterloo, uses the figure of the letter *A* to map out the position of the armies :

"Those who would get a clear idea of the battle of Waterloo have only to lay down upon the ground in their mind a capital A. The left stroke of the A is the road from Nivelles; the right stroke is the road from Genappe; the cross of the A is the sunken road from Ohain to Braine l'Alleud. The top of the A is Mont Saint Jean; Wellington is there. The left-hand lower point is Hougmont; Reille is there with Jerome Bonaparte. The right-hand lower point is La Belle Alliance; Napoleon is there. A little below the point where the cross of the A meets and cuts the right stroke is La Haie Sainte. At the middle of this cross is the precise point where the final battle was spoken. There the lion is placed, the involuntary symbol of the supreme heroism of the Imperial Guard. The triangle contained at the top of the A, between the two strokes and the cross, is the plateau of Mont Saint Jean. The struggle for this plateau was the whole of the battle."

225. From the above discussion and examples we may draw the following directions :

1. Write your description from one *point of view*, which is made clear to the reader. Thus you may preserve *unity* and make it easy for the reader to follow you. Observe how Tennyson describes the house (in selection 2) from the outside and with the idea of its ruin prominent; while Whittier (in selection 1) describes the barn from the inside at the time of feeding.

2. *Select characteristic details or qualities* only, such as distinguish *your* object from similar objects. Irving mentions only the broken-down qualities of the horse

3. Present the particulars according to some *plan* or *order*, preferably that which the eye of the observer would naturally follow. Hugo places the parts of his picture in the order suggested by the letter *A*. If you wish to describe a room, do not begin with the floor, then mention the objects in the room, and return to the walls, but describe first either the size and shape of the room, or the objects in it. Or if you are portraying a person, proceed from the physical characteristics—shape, features, dress, etc.—to the mental. Order in description is the most essential feature.

4. Enliven your description by *action* when the nature of the subject permits. Let the description be an instantaneous view of objects in motion; let your words be descriptive of motion and sound, as Irving has done in his description of Van Tassel's farmyard, where he speaks of the *fretting, peevish* cry of guinea fowls, the *gallant strut* of the crowing cocks, the *gobbling* turkeys, and the *grunting* porkers.

5. Use *comparisons*, especially similes, when some resemblance suggests a familiar or impressive object which will give clearness and interest to your description. Many of the masterpieces of description owe much of their clearness and force to appropriate comparisons. Note Irving's comparison of the head of the horse to a *hammer*, and his eye to *that of a devil*. In the following description of the Roman Campagna, Ruskin uses vivid figures :

The blue ridge of the Alban Mount lifts itself against a solemn space of green, clear, quiet sky. *Watch-towers* of dark clouds stand steadfastly along the *promontories* of the Apennines. From the plain to the mountains, the shattered aqueducts, pier beyond pier, melt

into the darkness *like shadowy and countless troops of funeral mourners passing from a nation's grave.*

LIST OF SUBJECTS FOR DESCRIPTIONS.

An Old Mill.	The Prairie in Spring.
The Village Church.	My Tandem Bicycle.
The Skating-Rink.	The Postmaster.
A City Street.	The Carpenter.
A Busy Shop.	A Simple Dynamo.
The Public Park.	An Old Country-House.
The Ball-Ground.	What the Engine Saw on a
A Sugar Camp.	Morning Run.

Narratives.

226. The design of the narrative is to relate, in natural order, events, incidents, or experiences. It may include description, as every story must contain some objects which require portrayal in order to gain the interest of the reader. The facts related in a narrative may be either *real* or *imagined*. In the former case they may be drawn either from personal experience as in an anecdote, or from some other source, as in history.

The style used in narrative should be, so far as possible, simple; short words and brief sentences give rapidity. Ornamentation is usually out of place.

227. The following suggestions will be found helpful in composing narratives :

1. In simple narrative, *events should be related in the order of their happening.* Thus the interest and the knowledge of the reader increase, and no break occurs in the chain. Generally this order is the same as that of cause and effect. The cause should be told first.

2. A narrative should have a *definite object*. The reader should be able to see that the events are leading to some final conclusion. When the objective point is reached, the narrative should close.

3. A narrative should have *unity*; that is, digressions should not be introduced to distract the reader. Less important events should be subordinated to principal events.

4. A narrative should have *climax*; that is, the interest in the events, incidents, or experiences related should grow as the story advances, and the most interesting part should be the end.

228. "Every narrative has four elements: (a) The plot—that is, what happened; (b) the character—that is, the person to whom it happened; (c) the situation—that is, the place where and the time when it happened; (d) the purpose or the author's reason why it happened. Corresponding to these four elements are four test questions, which we shall do well to ask ourselves in regard to every narrative we write or read: (a) What? (b) Who? (c) Where and when? (d) Why?"—FLETCHER AND CARPENTER—"Theme Writing."

229. Narratives include *anecdotes*, which are accounts of small incidents or experiences; *biographies*, which are accounts of lives of noted people; *voyages* and *travels*, which are accounts of adventures and journeys; *histories*, which are systematic, written accounts of people and public events, and *fiction*, which gives imaginary accounts of people and events.

LIST OF SUBJECTS FOR NARRATIVES.

- | | |
|-----------------------------------|-----------------------------|
| My First Bicycle Ride. | A Cat's Dinner Party. |
| A Day in the Woods. | Journey of a Drop of Water. |
| How We Camped Out. | Our Trip to the Great Fair. |
| The Fourth of July. | My Dream. |
| Thanksgiving Day. | A Leaf's Complaint. |
| A Visit to the Museum. | The Escape of a Prisoner. |
| How I Spent Saturday. | An Adventure with a Bear. |
| Tommy's Accident. | A Journey Down Town. |
| The Battle of Bunker Hill. | A Great Tournament. |
| The Story of the Boa-constrictor. | The March of an Army. |

EXPOSITIONS—THE ESSAY.

230. An exposition explains an idea, or series of ideas, sometimes called a theory. The usual form of the exposition is the essay. An exposition differs from a description in that the latter represents objects, while the former presents thoughts or ideas. We may *describe* the form of a book; the contents of the book we *explain*.

The chief quality of a good essay is clearness. As the purpose of the writer is to convey information, his style should be as simple as the subject permits, and the thoughts should be carefully connected. Illustrations and examples assist the reader, and should be used frequently. The order that the writer chooses is important: he should proceed, as in narrative, from what is known to what is unknown. Two examples of the exposition, or essay, are given:

CHEERFULNESS.

I have always preferred cheerfulness to mirth. The latter I consider as an act, the former as a habit of mind. Mirth is short and transient, cheerfulness fixed and permanent. Those are often raised into the greatest transports of mirth who are subject to the

greatest depressions of melancholy. On the contrary, cheerfulness, though it does not give the mind such an exquisite gladness, prevents us from falling into any depths of sorrow. Mirth is like a flash of lightning that breaks through a gloom of clouds and glitters for a moment; cheerfulness keeps up a kind of daylight in the mind and fills it with a perpetual serenity.—ADDISON.

THE STEAM ENGINE.

The name steam engine, to most persons, brings the idea of a machine of the most complex nature, and hence to be understood only by those who will devote much time to the study of it; but he that can understand a common pump may understand a steam engine. It is, in fact, *only a pump*, in which the fluid passing through it is made to impel the piston instead of being impelled by it; that is to say, in which the fluid acts as the *power*, instead of being the *resistance*.—ARNOTT.

LIST OF SUBJECTS FOR ESSAYS.

The Character of a Good Man.	The Working of a Cable Road.
The Study I Like Best.	Why the Engine Goes.
An Electric Motor.	Our State Government.
What I Know About the Oak.	The Mayor's Duties.
Some Interesting Specimens of Butterflies.	A School Gymnasium. The Modern Bicycle.

Note that many of these subjects can be treated as descriptions. What difference in method would be necessary if the subjects were treated descriptively?

Arguments.

231. An argument attempts to convince a reader or hearer of the truth or falsity of a proposition. Argument may take many forms, such as a discussion between friends, a debate before a society or in a legislature, a case before a judge and jury, an article or book written to establish some truth. In an argument there should be—

1. A DEFINITE PROPOSITION for the subject. We can not argue about one word, or a phrase, as *asphalt pavement* or *is more serviceable*. But when we say, "Asphalt pavement is more serviceable than any other kind of pavement," we have a full proposition with two sides, about which we may properly argue.
2. The TERMS or ELEMENTS of the proposition should be clearly defined. In the proposition given above, we must know what is meant by the phrases "asphalt pavement" and "more serviceable."
3. The TOPIC selected for argument should be debatable; that is, one about which two opposed opinions may be reasonably held. Therefore, the more definitely the proposition is framed, the easier it will be to make a good argument.

232. An argument contains three principal parts:

1. The INTRODUCTION, in which the writer explains the proposition, and states how he proposes to consider it. This part should also arouse the interest and gain the attention of the reader or hearer. Thus the introduction may contain description, narration, and persuasion (which is an appeal to the feelings).
2. The ARGUMENT PROPER, or PROOF, in which the question at issue is treated directly. Here are placed the reasons (usually called *proof*) which the writer wishes to advance in favor of his opinion. These should be arranged carefully in order of climax. Here, also, are placed the counter-arguments or *refutations* of the arguments by the other side.

3. The CONCLUSION (sometimes called *peroration*), in which the arguments used are summed up, the result pointed out, and an appeal made to the feelings of the audience. This part should be made the most forcible, in order to leave a convincing impression.

OBS.—Proof may consist of (*a*) a statement of facts supported by authority; (*b*) testimony of witnesses, living or dead; (*c*) logical reasons for belief.

233. The qualities of a good argument are *clearness*, *force*, and *fairness*. Every statement should be precise and carefully guarded, and there should be no doubt about the meaning of any term. Hence the style should be exact, clear, and not ornamented.

LIST OF SUBJECTS FOR ARGUMENT.

Manual Training Should Be Introduced Into all Schools.

Cities Should Own Street Railways.

All Children Should Be Compelled to Attend School.

Electric Light Should Be Provided for Public Streets.

Bicycle Roads Should Be Built by the State.

Resolved: That America Be Reserved for Americans.

Persuasion—Orations, Sermons, Addresses, etc.

234. Many topics of an argumentative nature do not admit a closely logical treatment. The effort of the writer or speaker, in such cases, is chiefly *to move his audience* by earnest appeal to their feelings, and thus influence them to take some action, or, perhaps, merely to agree with him in opinion and feeling. Such compositions are the *sermon*, the *public address*, or *oration*. A single term is adequate for a subject; as, The Character of George Washington, The Great Emancipator, Duty, etc.

Although little proof or formal argument is introduced, the oration may be divided into three parts:

1. The INTRODUCTION, the purpose of which is to win the attention of the audience. A reference to the occasion of the address may be made. Frequently a bright story or a pertinent anecdote serves to make a pleasant introduction.

2. The DISCUSSION, in which the topic is treated according to the plan chosen by the author. *Climax* should be carefully preserved, and *transitions* from one division to another clearly shown.

3. The CONCLUSION. Here the true orator, after summing up his discussion, moves his audience to sympathy by exhortation, imagery, and appeals to imagination and feeling. The conclusion must exceed in power the two other parts.

235. As orations and compositions of a similar character are designed primarily to affect the emotions, greater latitude is allowed the author in his style than in any other form of prose. It is not enough that he be clear and interesting; he must be forcible, enthusiastic, and dramatic. Hence the orator may employ highly figurative diction; his sentences may be imperative and exclamatory.

LIST OF SUBJECTS FOR ORATIONS.

Compulsory Education.	Manual Training — Its Uses.
Uses of Great Men.	Uses of History.
The Growth of Our Country.	Protect the Birds.
An Oppressed People.	Kindness.
Arbitration.	The Dignity of Labor.
Our Old Veterans.	The Father of Our Country.

Letters.

236. All kinds of composition have been briefly described heretofore. Every piece of writing may be referred to one or more of these divisions. For the sake of further illustration, however, additional treatment is now given to a common form of composition — **letters**.

237. A **LETTER** is a written or printed communication from one person to another. It is designed to take the place of a conversation, and this purpose should govern its character, form, length, and style.

According to the purpose they serve, letters are classified and defined as follows:

1. LETTERS OF FRIENDSHIP, which are familiar communications between friends. In character they should reflect the relations of the correspondents. They should be simple, natural, and individual. Being conversations on paper, they should treat subjects of mutual interest. The same care should be taken as in speech ; the writer should not presume upon his correspondent by slovenliness, haste, or selfishness.

2. LETTERS OF BUSINESS. Business letters should be written on one side of the paper only ; and when written on business of one's own, they should contain a stamp for return postage. In style they should be concise, explicit, and courteous. The information desired or given should be stated as briefly as is consistent with clearness and courtesy ; hence matters irrelevant to the business at hand should be excluded. Abruptness may be avoided by a careful introduction and conclusion. If the letter is an answer to one received, reference to

the letter in question should be made, its date given, and inclosures, if any, acknowledged. Abbreviations should be used sparingly. An illiterate business letter, in which words are misspelled, grammar is violated, or other blunders are made, often creates prejudice against the writer.

3. LETTERS OF INTRODUCTION—those in which the writer commends a friend to a third person of his acquaintance. Since the writer to a certain extent becomes responsible for the character of the person introduced, care should be used in writing such letters not to exaggerate the merits of the bearer, nor to recommend in too high terms a person but partially known. Letters of introduction should not be sealed, if sent by the person introduced.

4. FORMAL LETTERS. These include official letters written by men in a public capacity about public affairs, petitions, and impersonal letters on weighty matters. In style, such letters should be dignified, clear, and brief. They contain frequent expressions of courtesy and respect, and the introduction and conclusion are formal. When writing in a strictly official capacity, the title of the writer should follow his signature.

5. NOTES OF CEREMONY—invitations and regrets. These are of two kinds, *informal* and *formal*.

(a) *Informal invitations* are friendly notes written in the first person, varied to suit the occasion. They should be brief and cordial, and confined to the subject of the invitation.

OBS.—In addressing notes to ladies, the eldest or an only daughter is entitled *Miss*, without her Christian name, while the younger daughters are entitled *Miss* with the Christian name added. When all of them are referred to, the title is usually pluralized, and *not* the surname.

Miss Randall (eldest).

Miss Amy Randall (younger).

The Misses Randall (all).

(b) *Formal notes*, whether invitations, acceptances, or regrets, should be written in the third person. While formal invitations are usually printed, a few examples are given to illustrate the correct forms to use in reply to different kinds of notes.

INVITATIONS.

Mr. and Mrs. George L. Robinson
request the pleasure of Miss Jane Smith's company
on Wednesday evening, June the first,
from eight to eleven o'clock.

404 Dearborn Avenue,
May twenty-fifth.

Mrs. George L. Robinson,
At Home
on Tuesday evening, June the seventh,
from eight to eleven o'clock.

404 Dearborn Avenue,
June first.

Mrs. George L. Robinson
requests the pleasure of your company
at dinner

Thursday, March the twentieth, at seven o'clock.
404 Dearborn Avenue,
March tenth.

ACCEPTANCES.

Miss Jane Smith
 accepts with pleasure
 Mr. and Mrs. George L. Robinson's
 kind invitation for Wednesday evening,
 June the first.

8 Astor Street,
 May twenty-seventh.

Mr. Edward King accepts with pleasure
 Mrs. George L. Robinson's
 kind invitation for Tuesday evening, June the seventh.
 46 Oak Street,
 June third.

REGRETS.

Miss Jane Smith
 regrets that a previous engagement prevents
 her acceptance of
 Mr. and Mrs. George L. Robinson's
 invitation for Wednesday evening,
 June the first.

8 Astor Street,
 May twenty-seventh.

Mr. Edward King sincerely regrets
 that he shall be unable to accept
 Mrs. George L. Robinson's
 kind invitation to dinner, Thursday, March the twentieth,
 46 Oak Street,
 March eighteenth.

Custom dictates, and politeness requires, that all invitations should be answered promptly.

EXERCISE.

(a) Write a letter to a friend on each of the following subjects:

- Your trip to Niagara Falls.
- Your visit to the World's Fair.
- Planning a summer vacation with a friend.
- Asking for a book which you wish to borrow.
- Recounting the adventures of a week.

(b) Write a business letter on each of the following subjects:

- Ordering a bill of groceries.
- A reply to the above.
- An answer to a business advertisement.
- An inquiry about a house for sale.
- Explaining an error made by a clerk.

(c) Write letters of introduction as follows:

- Introducing your friend to another in a neighboring city.
- Introducing your friend to a school board.
- Recommending your friend as drug clerk.

(d) Write formal letters as follows:

- A petition to a Congressman, requesting his offices in behalf of a measure.
- A petition to a school board.
- Declining or accepting a nomination for an office.

238. Custom has established certain forms, which should be observed in writing letters.

The parts of a letter are (1) the *heading*, (2) the *introduction*, (3) the *body*, (4) the *subscription*, and (5) the *superscription*.

1. The **heading** states (*a*) the *place* and (*b*) the *time* of the writing. In business letters it should appear in the upper right-hand corner of the page. In letters between friends it may well appear at the close, and at the left side of the page.

Lasalle, Ill.,
January 2, 1898.

or
Lasalle, Ill.,
January 2, 1898.

2. The **introduction** consists of (*a*) the *address* and (*b*) the *salutation*. It should appear on the left side of the page, one line lower than the date.

Mr. David Davis,
Clinton,
Iowa.
My dear Sir:—

In letters between friends the address is usually omitted from the *introduction*.

My dear David:— or, Dear Mr. Davis, etc.

In formal letters, which are not specifically commercial, the address may be placed at the close, on the left-hand side; as,

Gentlemen:—

Very truly yours,

Messrs. Brown, Smith & Co.,
Bankers.
New York City.

The salutation depends upon the degree of intimacy between the correspondents. Informal letters usually begin with the following salutations :

Dear Brother:—
Dear Jim:—
Dear James:—
My dear James:—

Dear Smith:—
My dear Smith:—
Dear Mr. Smith:—
My dear Mr. Smith:—

More formal letters employ such as these:

Dear Sir:—
My dear Sir:—

Dear Madam:—
Gentlemen:—

3. The **body** consists of the *message*. It should begin on the line below the salutation, and a space farther to the right.

Dear Sir:—

In reference to your communication in regard to, etc.

4. The **subscription** consists of the *term of respect* and the *signature*. It should appear at the close of the letter, and near the right side of the page.

Yours truly,

David Wells.

The term of respect used depends on the writer's relations with the person addressed. In letters between friends the following are common :

Sincerely yours,
Very sincerely yours,

Cordially yours,
Devotedly yours,

For letters more formal, such as the following are usual :

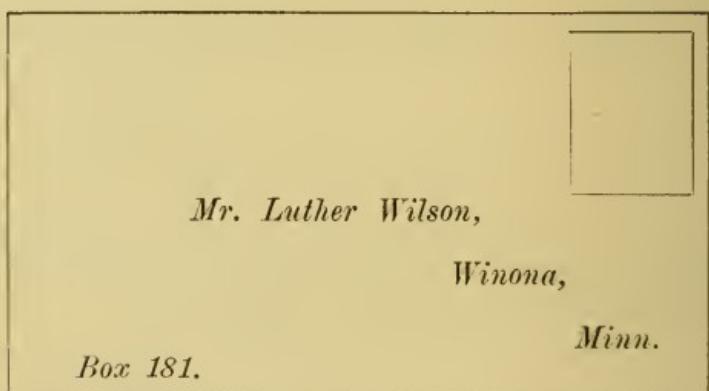
Faithfully yours,
Respectfully yours,

Very truly yours,
Truly yours,

OBS.—The first letter only of the term of respect is capitalized.

When it is important to indicate the sex of the writer, the full Christian name should be written instead of the initials. Married women, when writing to a stranger, should prefix *Mrs.* to their name; as, (Mrs. H. W.) Mary M. Smith.

5. The **superscription** consists of the *name, title,* and *place of residence* placed upon the envelope. To insure certain delivery it should be definite and plainly written. Notice the arrangement and punctuation of the following superscription:



SUGGESTIONS.

Answer without delay all courteous letters.

Use plain white or neatly tinted paper; decorated or highly colored paper is in poor taste.

Date every letter, and sign your name in full.

All letters should contain the writer's address in full.

Leave a narrow margin on the left side of the page, and properly indent all paragraphs.

Do not write on the margin of your letter, nor write across a page already written.

Do not use postal cards except for short business communications.

Do not use figures except for dates or sums of money; nor the character &, except in the titles of business firms.

Finish one subject before commencing another, and avoid, as far as possible, the use of a postscript.

Avoid all hackneyed phrases, especially such as, "I take my pen in hand," "I sit down," "As I have nothing else to do I will now write," "I thought I would write you a letter," "I will now close." Some of these expressions are really impertinent; others are useless, or even worse—senseless.

Fold your letter neatly, using as few folds as possible. So fold that, in opening your letter, the recipient shall find it right side up, ready for perusal.

POETRY.

239. Poetry is the expression of beautiful and elevated thought and feeling in appropriate words, arranged in metrical form, with or without rhyme.

"Poetry is simply the most beautiful, expressive, and widely effective mode of saying things."—MATTHEW ARNOLD.

"The best and happiest thoughts of the best and happiest minds."—SHELLEY.

"The art of employing words in such a manner as to produce an illusion on the imagination; the art of doing by means of words what the painter does by means of colors."—MACAULAY.

240. Poetry may be classified as *narrative*, *lyric*, *dramatic*, and *didactic*.

241. **Narrative poetry** recites, as a story, events historical, legendary, or purely imaginary. In this class is included—

1. The **EPIC**, which narrates at considerable length the adventures of heroes and illustrious persons, and even deities, as based on old legends or traditions. It includes descriptions of nature, as well as narratives of events.—(Adapted from PARSONS.)

Homer's "Iliad and Odyssey."

Virgil's "Æneid."

Dante's "Divine Comedy."

Milton's "Paradise Lost."

2. The **METRICAL ROMANCE**, a narrative poem of incident or adventure, less dignified than the epic. The passion of love, usually in the epic subordinated to other motives, is here often made the principal theme. Fairies, elves, witches, and ghosts often appear instead of gods and goddesses.

Scott's "The Lay of the Last Minstrel" or

"The Lady of the Lake."

Tennyson's "Idylls of the King."

Longfellow's "Evangeline."

3. The **METRICAL TALE**, distinguished from the preceding by its brevity, and by the greater scope of the subjects it may treat, including those of a humorous or realistic nature.

Burns' "Tam O'Shanter."

Keats' "Eve of St. Agnes."

Moore's "Fire-Worshipers."

Tennyson's "Enoch Arden."

4. The PASTORAL or IDYL, a poem which depicts some phase of country life, usually a gay or pleasant phase, by means of narrative, song, or dialogue.

Burns' "Cotter's Saturday Night."
Virgil's "Eclogues."

5. The BALLAD, a sentimental, narrative, or humorous poem, adapted for singing or recitation. It is simple in form, and usually appears in short stanzas.

Crawford's "Kathleen Mavourneen."
Wolfe's "Burial of Sir John Moore."
"Sir Patrick Spens."
Burns' "Bannockburn."

242. Lyric poetry differs from epic or dramatic poetry in the fact that it usually expresses the individual emotions of the poet. It naturally takes a form fitted to be sung, but is found in a wide variety of metres. The name comes from *lyre*, an ancient stringed instrument. Some forms of lyric poetry are :

1. The SONG, a poem intended to be sung. Songs may be patriotic, comic, convivial, sentimental, or religious. In the last-mentioned case they are properly called *hymns*.

Shakspere's "Who Is Sylvia?"
Key's "The Star Spangled Banner."
Burns' "Coming Thro' the Rye."
Newman's "Lead Kindly Light."

2. The ODE, a lyric poem originally designed to be sung, dealing in reality with a wide variety of subjects,

though restricted traditionally to the expression of ardent or exalted sentiment, such as that of religion or patriotism.

Lowell's "Commemoration Ode."

Dryden's "Alexander's Feast."

Keats' "Ode to the Nightingale."

Wordsworth's "Intimations of Immortality."

Shelley's "To the Skylark."

3. The ELEGY, a mournful or plaintive poem—a funeral song.

Gray's "Elegy in a Country Churchyard."

Milton's "Lycidas."

Shelley's "Adonais."

Emerson's "Threnody."

4. The SONNET, a short poem, usually of fourteen lines, expressing a single sentiment.

Mrs. Browning's "Sonnets from the Portuguese."

Rossetti's "House of Life."

Shakspere's "Sonnets."

Sidney's "Astrophel and Stella."

Petrarch's "Sonnets to Laura."

243. Dramatic poetry, a form of poetry in which human action, instead of being narrated, as in epic poetry, is exhibited in the persons of those concerned. Written in dialogue, it vividly reproduces the original events, and represents the characters as if they were really present to the senses. Some forms are :

1. TRAGEDY, which represents some important action performed by illustrious persons, generally with a fatal catastrophe. It seeks to arouse the emotions of

pity, scorn, and admiration — pity for the misfortunes of the actors; scorn for the baseness in human character, and admiration for heroic acts.

Shakspere's "Hamlet" or "Macbeth."

Marlowe's "Jew of Malta."

Webster's "Duchess of Malfi."

Tennyson's "Becket."

2. COMEDY, which represents the lighter, more humorous, sides of life. The complications have a fortunate and happy outcome. Satire of foibles and caprices which are ludicrous is often one element of comedy.

Shakspere's "Twelfth Night" or "Merchant of Venice."

Sheridan's "School for Scandal."

Goldsmith's "She Stoops to Conquer."

Ben Jonson's "Bartholomew Fair."

A *farce* is a form of comedy which contains no serious elements, and in which the humor is broad and continuous. The *melodrama* is characterized by exaggerated situations and feelings. It is neither pure tragedy nor comedy.

244. Didactic poetry, or, more properly, didactic verse, is that variety which aims to instruct the mind, rather than to excite the emotions or stimulate the imagination. It deals with abstract ideas and theories; a didactic poem is, indeed, merely an essay in verse.

Pope's "Essay on Man."

Dryden's "Religio Laici."

Longfellow's "Psalm of Life,"

PROSODY.

245. **Prosody** is the grammar of verse, treating of the nature and laws of its structure.

246. **Verse** differs from prose in having a regular succession of accented and unaccented syllables; in prose the accents are irregularly distributed.

Touch her not scōrn fully,
Thīnk of her mōurn fully.—HOOD.

247. **Accent** is the stress or force placed on particular syllables in reading, as on the first and the fourth syllables of each line above.

248. **Rhythm** is the succession of accent at regular intervals of duration. The unit of rhythm is called a *foot*, and consists of two syllables or of three.

1. Build me | straight O | worthy | Master !
2. I am móñ | arch of all | I survey.

OBS. I.—Rhythm or measure is one of the basic principles of music. By virtue of its rhythmic form, verse is therefore allied to music.

OBS. II.—The rhythm of classic poetry, such as the Greek and the Latin, is based on the *length* of syllables; that of English, upon *accent*. Thus, a Latin word with length of vowels like those in *romance*, in which the first is long and the second short, is a *trochée*, while in English it is an *iambus*, because the accent falls on the second syllable.

249. The *two-syllable* feet are of two principal kinds :

1. The **iambus**, having the second syllable accented, the first unaccented. Formula : $\sim -$

I know | $\breve{\text{not}}$ where | His $\acute{\text{i}}$ s | lands lift
Their frond | $\breve{\text{c}}$ d palms | $\breve{\text{i}}$ n air.—WHITTIER.

2. The **trochée**, having the first syllable accented, the second unaccented. Formula : $- \sim$

Dulcet- | eyed as | Céres' | daughter.—KEATS.

Trochaic verses have a light tripping movement, and are best adapted to lively subjects.

OBS.—The *spondee* and *pyrrhic* are two-syllable feet seldom found except in connection with other meters. The former consists of two accented syllables, as in the first foot of the line :

Bright star! | would I were steadfast as thou art.—KEATS.

The latter consists of two unaccented syllables, as in the second foot of the line :

New-light | $\breve{\text{e}}$ d on | $\breve{\text{a}}$ heav | $\breve{\text{e}}$ n-kiss | $\breve{\text{i}}$ ng hill.—SHAKSPERE.

250. The *three-syllable* feet are of three kinds :

1. The **anapest**, having the third accented, the first and second unaccented. Formula : $\sim \sim -$

For $\breve{\text{a}}$ field | $\breve{\text{o}}$ f the dead | $\breve{\text{r}}$ ushes red | $\breve{\text{o}}$ n my sight.
—CAMPBELL.

2. The **dactyl**, having the first accented, the second and third unaccented. Formula : $\bar{\underline{u}} \sim \sim$

When \check{c} an \check{c} heir | $\bar{g}lō \check{r}y$ $\check{f}ade$?
Oh, the wild | charge they made! — Tennyson.

3. The **amphibrach**, having the second syllable accented, the first and third unaccented. Formula : $\sim \bar{\underline{u}} \sim$

$\check{I} \bar{g}al$ loped, | Dirck $\bar{g}al$ loped, | $\check{w}e \bar{g}al$ loped | all three.
— BROWNING.

Amphibrachic meter is rare.

251. The common varieties of poetic feet are aptly illustrated in the following stanza :

Trochee trips from long to short;
From long to short in solemn sort
Slow Spondee stalks; strong foot! yet ill able
Ever to come up with Dactyl trisyllable.
Iambics march from short to long;—
With a leap and a bound the swift Anapests throng.
— COLERIDGE.

Divide the above verses into their separate feet, and mark the accented syllables of each.

OBS. I.—The anapest and iambus, having the accent on the last syllable, are similar in movement, and are found combined in *mixed verse*.

The $\check{w}ord$ | \check{o} f the $\bar{L}ord$ | by $\check{n}ight$,
To the watch | ing Pil | grims came.— EMERSON.

OBS. II.—The dactyl and trochee, being similar in movement, are found combined in *mixed verse*.

$\bar{N}arrowing$ | $\bar{i}n$ $\check{t}o$ | $\bar{w}here$ $\check{t}hey$ | $\bar{s}at$ $\check{a}s$ | $\bar{s}emblēd$
Low vol | up tuous | music | winding | trembled.
— TENNYSON.

OBS. III.—Lines made up of mixed dactyls and trochees often occur in alternation with lines made up of mixed anapests and iambics.

Strew on her | roses | roses,
And nev | er a spray | of yew!—MATTHEW ARNOLD.

252. In regard to their ending, verses may be—

1. **Catalectic**—lacking an unaccented syllable at the end.

Shall I | wasting | in de | spair
Die be | cause a | woman's | fair?—GEORGE WITHER.

2. **Acatalectic**—having all feet complete.

At a | touch sweet | Pleasure | melteth,
Like to | bubbles | when rain | pelteth.—KEATS.

3. **Hypercatalectic**—having one or two unaccented syllables extra.

Yet in | these thoughts | myself | almost | despis | ing.
—SHAKSPERE.

253. The *meter* of verse is determined by the number of feet it contains; and each meter is described as *iambic*, *trochaic*, *anapestic*, or *dactylic*, according to the kind of foot employed.

The meters most common in English verse are :

1. **Monometer**, containing a single foot.
2. **Dimeter**, containing two feet.
3. **Trimeter**, containing three feet.
4. **Tetrameter**, containing four feet.

5. **Pentameter**, containing five feet.
6. **Hexameter**, containing six feet.
7. **Heptameter**, containing seven feet.

The following are examples of these. The formulæ at the right describe them as iambic monometer, trimeter, etc.:

I. Iambic Measures.

Bereaved,
Deceived,
I must
Not trust. (1 ~ -) — HERRICK.

My soul | to-day
Is far | away. (2 ~ -)
— T. BUCHANAN READ.

So let | our he | roes rest
Upon | your sun | ny breast. (3 ~ -)
— ALDRICH.

I breathed | a song | into | the air,
It fell | to earth | I knew | not where. (4 ~ -)
— LONGFELLOW.

The cur | few tolls | the knell | of part | ing day,
The low | ing herd | winds slow | ly o'er | the lea. (5 ~ -)
— GRAY.

For she | was won | drous fair | as an | y liv | ing wight. (6 ~ -)
— SPENSER.

There's not | a joy | the world | can give | like that | it takes | away.
(7 ~ -) — BYRON.

Iambic tetrameter alternating with iambic trimeter—the second and fourth verses rhyming—is called *ballad meter*.

They had | na sailed | a league | a league,
 A league | but bare | ly three,
 When the | lift grew | dark, and | the wind | blew loud,
 And gur | ly grew | the sea.

(Ballad of Sir Patrick Spens.)

Iambic tetrameter ($4 \sim \sim$) is the verse of most of Scott's poems.

Iambic rhymed pentameter ($5 \sim \sim$) is called *heroic measure*. It was the most common verse form in English poetry throughout the eighteenth century. It is the verse usually employed by Pope and Dryden.

Hope springs | eter | nal in | the hu | man breast ;
 Man nev | er is, | but al | ways to | be blest.—POPE.

Iambic hexameter ($6 \sim \sim$) is called *Alexandrine*. It is found as the closing line of each stanza of Spenser's "Faerie Queene."

II. Trochaic Measures.

Splashing,
 Dashing. ($1 \sim \sim$) — SOUTHEY.

Double | double
 Toil and | trouble. ($2 \sim \sim$) — SHAKSPERE.

Go where | glory | waits thee,
 But while | fame e | lates thee. ($3 \sim \sim$) — MOORE.

Life is | real | life is | earnest. ($4 \sim \sim$) — LONGFELLOW.

Where my | heart lies | let my | brain lie | also ! ($5 \sim \sim$)
 — BROWNING.

Dark the | shrine and | dumb the | fount of | song thence | welling.
 ($6 \sim \sim$) — SWINBURNE.

Tell me | what thy | lordly | name is | on the | night's Plu | tonian |
 shore. ($7 \sim \sim$, with added syllable). — POE.

Trochaic monometer and dimeter are used chiefly in combination with other meters. Trochaic trimeter is but little used. Trochaic tetrameter is the measure of Longfellow's "Hiawatha," the only long English poem written in unrhymed trochees. One of the rare examples of the successful use of trochaic pentameter will be found in Browning's "One Word More":

Hardly | shall I | tell my | joys and | sorrows,
Hopes and | fears, be | lief and | disbe | lieving.

III. Anapestic Measures.

On thy bank
In a rank. (1 ~ ~ -)

—DRAYTON.

Like a gloom | y stain
On the em | erald main. (2 ~ ~ -)

—SHELLEY.

Her sons | are as stones | in the way,
They are tród | den and move | not away. (3 ~ ~ -)
—SHELLEY.

Three fish | ers went sail | ing out in | to the West, (4 ~ ~ -)
Out in | to the West | as the sun | went down.
—KINGSLEY.

And the sleep | in the dried | river chan | nel where bul |
rushes tell
That the wa | ter was wont | to go war | bling so soft | ly
and well. (5 ~ ~ -)
—BROWNING.

English poetry has very little pure anapestic verse; it is usually found, as in several of the examples here given, combined with iambics.

IV. Dactylic Measures.

Memory

Tell to me. (1 $\overline{\text{--}} \text{--} \text{--}$)

—GEORGE ELIOT.

Lips touched by | seraphim

Breathe out the | choral hymn. (2 $\overline{\text{--}} \text{--} \text{--}$)

—SHELLEY.

Wearing a | way in his | youthfulness,

Loveliness, | beauty, and | truthfulness. (3 $\overline{\text{--}} \text{--} \text{--}$)

Brightest and | best of the | sons of the | morning. (4 $\overline{\text{--}} \text{--} \text{--}$)

—HEBER.

Dance the e | lastic dac | tylies with | musical | cadences. (5 $\overline{\text{--}} \text{--} \text{--}$)

—STORY.

Pure dactylic meter is rare in English; dactyls are usually found combined with spondees or trochees, as in the fourth example above. Dactylic hexameter is the verse of the great epics of antiquity—the “*Iliad*” and “*Odyssey*” of Homer, and the “*Aeneid*” of Virgil. In English it is regarded as a weaker form of verse. Longfellow’s “*Evangeline*,” however, is admirably written in this measure.

RHYME.

254. Rhyme is the correspondence in sound at the end of lines of poetry or verse.

SINGLE RHYMES are those of one syllable; as, *reap*, *weep*.

DOUBLE RHYMES are those of two syllables; as, *reaping*, *weeping*.

TRIPLE RHYMES are those of three syllables; as, *tenderly*, *slenderly*.

EYE RHYMES are those in which the rhyme-words are similarly spelled but differently pronounced; as, *love*, *rove*.

EAR RHYMES are those in which the rhyme-words are dissimilarly spelled but similarly pronounced; as, *rough*, *bluff*.

To assist the mind in noting rhymes, rhyming lines are often indented, or placed equi-distant from the left margin.

I held it truth, with him who sings
 To one clear harp in divers tones,
 That men may rise on stepping stones
 Of their dead selves to higher things.—TENNYSON.

255. Blank verse is verse without rhyme, and is usually iambic pentameter, occasionally catalectic or hypercatalectic.

Thou go not like a quarry-slave at night
 Scourged to his dungeon; but sustained and soothed
 By an unfaltering trust, approach thy grave
 Like one that wraps the drapery of his couch
 About him, and lies down to pleasant dreams.—BRYANT.

256. The **cæsura** is a break or pause near the middle of a verse. It is usually identical with a pause in sense, and is commonly found in the middle of a foot, as in the second example here given.

1. How dear | to this heart || are the scenes | of my child | hood.
 —WOODWORTH.

2. Silently | one by | one || in the | infinite | meadows of
 Heaven

Blossomed the | lovely | stars || the for- | get-me- | nots of the |
 angels. —LONGFELLOW.

OBS.—Sometimes the cæsura is thrown farther to the beginning or the end of the verse :

Not to me returns
Day, || or the sweet approach of even or morn.—MILTON.
Immortal dead who live again
In minds made better by their presence : || live
In pulses stirred to generosity.—GEORGE ELIOT.

257. Scanning is the dividing of a verse into the feet of which it is composed. This may be done by separating the feet by short vertical lines, and marking the accents, or by reading with proper accentuation and a slight pause at the end of each foot, a longer one at the cæsura.

EXERCISE.

Scan the following verses, classify the feet, and mention the meter :

1. Above the pines the moon was slowly drifting,
The river sang below.—BRET HARTE.
2. Once he sang of summer,
Nothing but the summer.—ALDRICH.
3. From the center all round to the sea
I am lord of the fowl and the brute.—COWPER.
4. Faded the vapors that seemed to encompass him.
5. The cock is crowing,
The stream is flowing,
The small birds twitter,
The lake doth glitter.—WORDSWORTH.
6. Have you read in the Talmud of old,
In the Legends the Rabbins have told
Of the limitless realms of the air,
Have you read it,—the marvelous story
Of Sandalphon, the Angel of Glory,
Sandalphon, the Angel of Prayer ?—LONGFELLOW.

7. Downward through the evening twilight,
In the days that are forgotten,
In the unremembered ages.—LONGFELLOW.
8. 'Tis not the grapes of Canaan that repay,
But the high faith that failed not by the way.—LOWELL.
9. The frost is here,
And fuel is dear,
And woods are sear,
And fires burn clear.—TENNYSON.

STANZA AND VERSE.

258. A **stanza** is a group of rhymed verses.

259. A **verse** is a single line of poetry.

260. A **couplet** or **distich** is a stanza of two rhymed verses.

It's hardly in a body's power
To keep at times frae being sour.—BURNS.

261. A **triplet** is a stanza of three rhymed verses.

If Nature put not forth her power
About the opening of the flower,
Who is it that could live an hour?—TENNYSON.

262. A **quatrain** is a stanza of four rhymed verses; the term is most commonly applied, not to a stanza forming part of a long poem, but to a short poem of four verses, complete in itself.

Bonnet in hand, obsequious and discreet,
The butcher that served Shakspere with his meat
Doubtless esteemed him little, as a man
Who knew not how the market prices ran.—ALDRICH.

263. A **quintet** is a stanza of five verses.

Parks and ponds are good by day;
 I do not delight
 In black acres of the night,
 Nor my unseasoned step disturbs
 The sleeps of trees or dreams of herbs.—EMERSON.

264. A **sestet** is a stanza of six verses. Various forms of this stanza are seen in Longfellow's "Sandalphon" and Hood's "Dream of Eugene Aram." The term *sestet* is commonly applied only to the last six verses of a sonnet or short poem of fourteen verses, of which the first eight verses form the *octave*.

For examples of sestet and octave, combined, see Sec. 266.

265. A **Spenserian stanza** is one of nine verses, eight iambic pentameter and one Alexandrine, with a peculiar rhyme-system. Byron's "Childe Harold" and Keats' "Eve of St. Agnes" are beautifully written in Spenserian stanza. It is named from Edmund Spenser, who invented it, and first used it in his "Faerie Queene."

A gentle knight was pricking on the plain,
 Yclad in mighty arms and silver shield,
 Wherein old dints of deep wounds did remain,
 The cruel marks of many a bloody field;
 Yet arms till that time did he never wield.
 His angry steed did chide his foaming bit,
 As much disdaining to the curb to yield:
 Full jolly knight he seemed, and fair did sit,
 As one for knightly jousts and fierce encounters fit.

—SPENSER.

Observe that the rhyming verses are the first and third, the second, fourth, fifth, and seventh, and the sixth, eighth, and ninth.

266. A sonnet is a poem of fourteen iambic pentameter verses. It consists of two parts—an *octave* and a *sestet*. One method of rhyming is seen in the following; this form of sonnet is called *Petrarchan*, from the Italian poet Petrarch:

SLEEP.

Octave.

When to soft Sleep we give ourselves away
 And in a dream as in a fairy bark
 Drift on and on through the enchanted dark
 To purple daybreak—little thought we pay
 To that sweet bitter world we know by day.
 We are clean quit of it, as is a lark
 So high in heaven no human eye can mark
 The thin swift pinion cleaving through the gray.

Sestet.

Till we awake ill fate can do no ill,
 The resting heart shall not take up again
 The heavy load that yet must make it bleed;
 For this brief space the loud world's voice is still,
 No faintest echo of it brings us pain.
 How will it be when we shall sleep indeed? — ALDRICH.

The so-called Shakspearean form of sonnet has a different rhyme-system, as follows:

When I have fears that I may cease to be
 Before my pen has glean'd my teeming brain,
 Before high-piléd books, in charact'ry.
 Hold like rich garners the full-ripen'd grain;
 When I behold, upon the night's starred face,
 Huge cloudy symbols of a high romance,
 And think that I may never live to trace
 Their shadows, with the magic hand of chance;
 And when I feel, fair Creature of an hour!
 That I shall never look upon thee more,
 Never have relish in the faery power
 Of unreflecting love,—then on the shore
 Of the wide world I stand alone, and think
 Till Love and Fame to nothingness do sink.—KEATS.

267. The foregoing are standard forms of stanza to which the poet is not necessarily limited. As new thoughts are evolved, he may invent other stanzas or measures more suggestive and better adapted to his purpose. Striking examples of novel forms are seen in—

Tennyson's "Flower in the Crannied Wall."

Poe's "Annabel Lee."

Emerson's "The Mountain and the Squirrel."

Swinburne's "Atalanta in Calydon."

Browning's "Abt Vogler."

STYLE AND ART OF COMPOSITION.

268. **Composition** is the art of uniting words in sentences, and sentences in paragraphs, to make connected discourse. Grammar treats of the forms of words and their relations in the sentence by law; composition treats of the suitability of words and sentences to express the meaning intended by the writer. Thus the *manner* in which thought is expressed belongs to composition, and is called *style*. The *style* of a writer is his manner of expression, and is largely individual. No style is good, however, unless it be *correct*, *clear*, and *forcible*.

Words.

269. A well-constructed sentence must have "proper words in proper places." By proper words we mean English words used by good writers of our own time. Whether or not a word is a proper English word may be found out by consulting the dictionary. For example, the following words are not recognized by the dictionary: *Biz* (for business), *aren't* (for are not), *blasé* (a French word for wearied), *a wire* (for a telegram), etc.

EXERCISE.

Find suitable English words for the expressions italicized :

1. Then the audience *enthused* over her.
2. Our house was *burglarized* last night.
3. My teacher made us write a *compo*.
4. I *disremember* meeting you before.
5. "I am a *saleslady*," she said. "Then I must be a *coach gentleman*," retorted Thomas.
6. They have not *proven* their case.
7. *Ere* he spoke, the chairman interposed.
8. Our *instructress* in the *gym* was Miss Smith.

270. A word may be a good English word when used properly, yet be incorrectly or unsuitably applied. Consult the dictionary to find what the proper use of any word is. For example, the dictionary does not authorize the use of *claim* in the meaning of *assert*, as, "I claim that Illinois is the best State in the Union"; *liable* for *likely*, as, "We are liable to go to the sea-shore."

EXERCISE.

Select proper words to take the place of italicized expressions in the following sentences. Give the real meaning of the words wrongly used :

1. The room was *luxuriantly* furnished.
2. Elections are *apt* to *effect* prices.
3. Are oysters a *healthy* diet?
4. You *hadn't ought* to have said so.
5. He *wasn't to* home when I called.
6. They tried to cheat *most* every day.
7. He looked *kind of* surprised to see you.
8. Were his instructions *verbal* or *written*?
9. Father gave me an *elegant* bicycle.

10. I *reckon* I shall have to go.
11. The war was *continual* from 1860 to 1865.
12. The rest of the boys were *real mad* with him.
13. The *residence* was erected during our absence.

Why is the dictionary the final authority on the usage of words?

OBS.—*Slang* is the name usually given to vulgar and colloquial misuses of words. Slang should be avoided, first, because contrary to accepted authority, and secondly, because its use exhibits a writer as ignorant and vulgar.

EXERCISE.

(a) Find correct expressions for the following slang :

1. We *ain't* ready yet.
2. The horse has *a gait* on him.
3. This is *bully*, or *jolly*, or *nice*, or *awful*, etc.
4. Tom is a *jolly coon*.
5. I *should smile*.

(b) Discriminate carefully between the use of the adverb and the adjective in cases like the following :

6. The pupils marched [quiet, quietly] through the hall.
7. This velvet feels [smooth, smoothly].
8. The moon looks [calm, calmly] down on the scene.
9. My head feels [bad, badly].
10. Birds sang [sweet, sweetly].

OBS.—In the examples given in Secs. 269, 270, the italicized forms are incorrect; they either do not belong to the language or are improperly used. On page 284, examples are given of two or more English words with slightly different meanings, which are frequently confused.

271. For the sake of *clearness*, a well-constructed sentence must have “proper words *in proper places*.” Hence all modifiers should be placed near the elements which they limit, to avoid *ambiguity* or *obscurity*.

1. { We saw a horse plowing with one eye. (Obseure.)
 { We saw a horse with one eye plowing. (Clear.)
2. { The man only paid ten dollars. (Obscure.)
 { The man paid only ten dollars. (Clear.)
3. { A servant will obey a master's orders that he loves.
 (Ambiguous.)
 { A servant will obey the orders of a master that he
 loves. (Clear.)
4. { Thus the son the aged father addressed. (Ambiguous.)
 { Thus his son the aged father addressed. (Clear.)

EXERCISE.

Arrange the words in the following sentences in the proper order :

1. My teacher has not only told me so, but I can see it for myself.
2. I only got one.
3. On entering the room, three beautiful pictures catch the eye.
4. Taking it, he placed upon his head a brazen helmet.
5. A lady sat threading a needle with a Roman nose.
6. In the military school, the Czar himself kisses the cadets in full uniform.

272. Ambiguity or obscurity is frequently caused by the omission of a needed word or by the ambiguous use of a pronoun.

1. You don't seem to like anything I do.
2. Their rebuke had the effect intended.
3. I imagine a lighted eity, from above, would hardly seem a city.

4. Under the circumstances, I must admit you acted fairly.
5. He said he didn't want the pencil any longer.
6. I can't find one of my books.
7. He told his friend that if he did not feel better in an hour, he thought he had better return.
8. Next morning when the farmer approached with a knife and seized the turkey-cock, he knew what was coming.

273. By "proper words" in composition we mean that words should not only indicate the thought correctly, according to the meaning given in the dictionary, but also fit the style or manner of thought. Petty or simple thoughts are not made dignified by clothing them in bombastic language. Pompous writing is both silly and obscure. Thus, *Mr. B's mansion completely succumbed to the fury of the devouring element*, means merely that Mr. B's house was burned.

Select simple words for commonplace or simple thought.

EXERCISE.

Find simple natural expressions for the inflated language of the following sentences:

1. A musical soirée was to have been rendered by the X company in Union Hall last evening, but the unprecedented inclemency of the weather necessitated its postponement.
2. Gen. H. was made the recipient of the grateful acknowledgments of the members constituting his personal staff.
3. Inquiry developed the fact that the prisoner had sustained a fracture of the clavicle, and the services of a physician were hurriedly called into requisition.
4. In Chicago, the place of his nativity, he engaged in commerce, erected a residence, and attained a high degree of popularity among his fellow-citizens.
5. A vast concourse was assembled to witness the conflagration as it extended its devastating career.

6. He commenced his rejoinder.
7. The chief magistrate of the city tendered him a banquet.
8. The family was discovered to be in a condition of complete indigence.
9. The W. and L. people were offered an opportunity to participate in the pecuniary advantages of the arrangement.

274. The use of *too many words* to express our meaning weakens the *clearness* and *force* of composition. Do not expand a word into a phrase, a phrase into a clause, or a clause into a sentence, unless additional thought requires the increase in the number of words. In the sentence, "Hence comes the *universal* testimony which all the nations of the earth have conspired to give to some few works of genius," the relative clause merely restates what is meant by *universal*.

EXERCISE.

In the following sentences omit superfluous words, and, where necessary, substitute a short construction for a wordy long one:

1. The regulation soon became a *mere* dead letter.
2. I hope that the collection will be up to the *usual* average.
3. Louis and his teacher got as far as New York, with what mutual satisfaction *to each other* need not be specially imagined.
4. In what State did you say Chicago was *in*?
5. I do not admit *of* that agreement.
6. His favorite sport was *in* riding bicycle races.
7. This book is meant for new beginners in Latin.
8. Every man on the face of the earth has duties to perform.
9. To say that all forethought is a thing of which there is no need is wild talk.
10. He lives in fame that perishes while striving to make the world more sensitive to the requirements of honor.

11. It were better for him that a heavy weight of rock were attached by a rope about his neck, and that he were then precipitated headlong into the briny deep of the ocean.

12. In knowledge of the human heart, Shakspere surpassed all those who were living at the same time with him.

13. The spendthrift robs his heirs, but the miser deprives himself of all the benefits to be obtained from his hoarded wealth.

14. The book is so written as to give the reader a sense of tediousness.

15. The extent and fertility of the Russian territory are such as to furnish facilities of increase and elements of strength which no other nation in the world enjoys.

275. *Variety* in words is to be sought for. Note that our language is very rich in synonyms—words which have *nearly* the same meaning. In careful writing we should discriminate between two synonyms, choosing the one that more closely fits our meaning. A few such words are discussed below :

Famous, celebrated, illustrious, renowned. A man may be *famous* as an inventor, *celebrated* as an author, *illustrious* as a statesman, and *renowned* as a soldier.

Abhor and detest. We *abhor* debt; we *detest* treachery.

Only, alone. An *only* child has neither brother nor sister; a child *alone* is one not accompanied.

Vacant, empty. A house untenanted is *vacant*; it is *empty* if it contains no furnishings.

Cheer, encourage, comfort. The sad require to be *cheered*, the timid to be *encouraged*, the distressed to be *comforted*.

1. Console us when we fall; cheer us when we recover.
—BURKE.

2. Sleep seldom visits sorrow;
When it does, it is a comforter.—SHAKSPERE.

Displease, offend. The first refers to conduct in general; the second, to a special act. An employer may be *displeased* with his clerk's behavior; he is *offended* when the clerk neglects to obey orders.

House, home, residence, mansion. House refers to the building used for a home. Residence is a more pretentious word for house, implying the habitual, permanent home of a family. Mansion is a general poetic term used sometimes for manor-house. Thus:

3. In that house (not home) on Elm Street, they made their home (not residence).
4. For ten years his residence was in Washington.
5. "In my Father's house are many mansions."
6. Their home was an old Southern mansion.

EXERCISE.

Select the most suitable synonyms from the words enclosed in brackets, and state what modifications in meaning would result from the use of the others:

1. That fact [alone, only] proves me right.
2. He [alone, only] of all present had the courage to speak.
3. They disturbed the [quiet, peace] of the neighborhood.
4. The nest was half [obscured, hidden, concealed] by the foliage.
5. The passengers [abandoned, deserted] the sinking steamer.
6. Thereupon the terror-stricken recruits [abandoned, deserted] their colors.
7. My brother is [stopping, staying] at the Seaview Hotel.
8. Mr. B.'s death leaves a [vacant, empty] seat in the Stock Exchange.
9. The prisoner [avowed, confessed, acknowledged, admitted] the crime, and begged the judge to be [lenient, merciful].

NOTE.—The pupil is advised to keep a note-book for the collection of synonyms. The dictionary, or a book of synonyms, will give the needed information about shades of meaning. Much of the beauty and force of good composition is due to a discriminating use of synonyms.

Sentences.

276. In constructing sentences our first care should be to have them *correct in syntax*. This matter has already been treated in Secs. 182, 183. Review carefully exercises on pp. 193, 200, 203. Some common faults are summarized here:

1. False concord—the *strata is*; *he don't care*; *these kind*.
2. Wrong use of possessive—the *house's roof*; the wealth *whose possession* is craved.
3. Wrong use of adverb for adjective, or adjective for adverb—the *then emperor*; I felt *bad*.
4. Misuse of auxiliaries (especially shall and will)—I *will see you to-morrow*; *can we be excused*?
5. Use of which, without definite antecedent—He walked down the street rapidly, *which showed his anxiety*.
6. False sequence of tenses—No one would study unless he *hopes to be wise*.
7. Use of conjunction for preposition, or preposition for conjunction—*without* for *unless*; *like* for *as*.
8. False use of correlative pronouns—He *neither saw me nor my brother*; I like neither winter *or summer*; *either one of the three will answer*.
9. Division of infinitive—to *thoroughly enjoy*.
10. False use of participles—*Finding him at home*, it was decided not to go farther.

EXERCISE.

Correct the errors in syntax in the following sentences:

1. I have no doubt but what he meant to have told you so long ago.
2. Every citizen, who recognize the need, ought to use their influence.
3. Can I have the key to your room, or will I ask the janitor for it?
4. Turning into the square the post hit him, causing him to shy.
5. While sitting in my room after supper, the fire alarm sounded.
6. Neither you nor nobody else ever saw me do it.
7. It must be ten years ago since he left home.
8. Lend me the loan of your ruler for a little while.
9. I know not from whence he came, or where he went to.
10. He would have gone home if I had not have stopped him.
11. I see them most every day.
12. He came very near being drowned.
13. Was it a man or a woman's voice that we heard?
14. Neither you or I are in the wrong.
15. Any boy with any sense in their head would have known the difference.
16. If he don't come, be sure and let me know.
17. Has the jury brought in their verdict yet?
18. Let us hope that the boys will come home with a good account of the kite's conduct to their father.
19. There is both a large and small dictionary in the library.
20. Who were you talking to when Mary and me passed you?
21. The truth is, she don't go to school very regular.
22. Pupils should not be asked to write on such subjects without they have access to a library.
23. Neither the chairman nor the secretary would give their consent.
24. I never have nor never will agree to such a proposal.
25. The "Elegy" is one of the few poems that is not injured by constant repetition.
26. Candidates must be careful only to use such contractions as are generally used, or which can not be mistaken.

277. Sentences are divided in regard to *rhetorical form* into three principal classes: *Loose*, *periodic*, and *balanced*.

1. In a **loose** sentence there is at least one place before the end where the grammatical structure is complete.

1. Columbus was the first European who set foot on the shore of the new world, which he had discovered.

This sentence might close at *European*, or at *world*, and a complete statement would be made, although not the one intended by the writer.

2. In a **periodic** sentence the grammatical structure is not complete until the end.

2. If this be treason, make the most of it.

3. Though I bestow all my goods to feed the poor, and though I give my body to be burned, and have not charity, it profiteth me nothing.

Sentence 3 would not make a complete statement if a period were placed after *poor*, or *burned*, or *charity*. All the words are required to make a proposition.

3. In a **balanced** sentence corresponding clauses are similar in form but contrasted in meaning.

4. God made the country, and man made the town.

5. In peace, children bury their parents; in war, parents bury their children.

A balanced sentence may also be either loose or periodic in structure.

278. In the periodic sentence the meaning is suspended until the sentence is finished, while in the loose form the meaning is gathered before the end. In a periodic

sentence the modifying elements are placed before the principal statement, thus adding strength, while in a loose sentence the modifiers are placed where they naturally occur. The periodic form is stronger, more dignified, more involved; the loose form is simpler, easier, and more natural. All sentences are either loose or periodic.

Note the positions of the modifiers in the following:

Loose.

We came to our journey's end after much fatigue, through deep roads and bad weather.

His actions were frequently criticised, but his character was above criticism.

His tireless brain was never at rest, from morning to night, from week's end to week's end.

Periodic.

At last, after much fatigue, through deep roads and bad weather, we came to our journey's end.

Though his actions were frequently criticised, his character was above criticism.

From week's end to week's end, from morning to night, his tireless brain was never at rest.

279. A loose sentence may be made periodic by inverting the position of the modifiers, by the use of correlatives (*either, or; neither, nor; both, and; not only, but also*, etc.), by the substitution of a participial phrase for other elements, or by changing a proposition into a causal clause.

EXERCISE.

Change the following sentences from loose to periodic. In each sentence put the italicized word at the end. Note the gain in strength:

1. We laid him *down* slowly and sadly.
2. The old clock suddenly *stopped*, before the family was stirring, early one summer morning.
3. I shall attempt neither to palliate nor *deny* the atrocious crime of being a young man.

4. One generation would have no advantage over *another*, if this opinion were well founded.

5. He had received large subscriptions for his promised edition of Shakspere; he had lived on these subscriptions for some years, and he could not *without disgrace* omit to perform his part of the contract.—MACAULAY.

6. His son lacked his father's eminent position and also the talent and force of character to achieve it; he could, therefore, *effect nothing* by dint of political interest.

OBS.—No one form of sentence should be used exclusively. A writer should aim at variety in his style, both in length and in structure of his sentences. Each one of the classes discussed above has its advantages: The loose sentence is natural and simple, the periodic forcible, and the balanced, pleasing to the ear; but the loose sentence is weak, the periodic, requiring close attention, becomes fatiguing, and the balanced is artificial. Adapt each sentence to the character of the thought, and vary one form with another.

EXERCISE.

(a) In the following passage, written by a great master of English prose, Burke, note the variety in structure and length, the skillful arrangement of clauses, the emphasis lent to important words by placing them in important positions, and the peculiar fitness of each word to express the meaning intended :

- (1) It is now sixteen or seventeen years since I saw the Queen of France, at Versailles; and surely never lighted on this orb
- (2) a more delightful vision. I saw her just above the horizon, decorating and cheering the elevated sphere she had just begun to move in—glittering like the morning star, full of life and
- (3) splendor and joy. O what a revolution! and what a heart must I have to contemplate without emotion that elevation
- (4) and that fall! Little did I dream when she added titles of veneration to those of distant, respectful love, that she should ever be obliged to carry the sharp antidote against disgrace con-

- (5) cealed in that bosom. Little did I dream that I should have lived to see such disasters fallen on her in a nation of gallant
 (6) men—in a nation of men of honor and of cavaliers. I thought ten thousand swords must have leaped from their scabbards
 (7) to avenge even a look that threatened her with insult. But the
 (8) age of chivalry is gone. That of sophisters, economists, and calculators has succeeded, and the glory of Europe is extin-
 (9) guished forever. Never, never more shall we behold that generous loyalty to rank and sex, that proud submission, that dignified obedience which kept alive, even in servitude itself, the spirit of an exalted freedom.

What sentiment is expressed in 1 and 2? in 3? in 7 and 8? in the last sentence? What figures of rhetoric are employed in 1 and 2? Are they inconsistent? What figure in 5? Which sentences are periodic? which loose? Point out the repetitions, and explain the purpose served by each of them. Indicate the transposed sentences. Change these to the natural order. What is the result? What is meant by the phrase, *the sharp antidote against disgrace*? What figure of rhetoric in *antidote*? Why is this term peculiarly forcible here? Point out the felicity of the adjectives in the phrases, *generous loyalty, proud submission, dignified obedience*. What would be the effect of substituting *slavery* for *servitude* in 9? of substituting *the* for each *that* in the same sentence?

To what kind of composition does this extract belong?

(b) The following paragraph from Irving's "Legend of Sleepy Hollow" illustrates a style noted for elegance and simplicity:

- (1) Thus feeding his mind with many sweet thoughts, Ichabod journeyed along the sides of a range of hills which look out
 (2) upon some of the goodliest scenes of the mighty Hudson. The sun gradually wheeled his broad disk down into the west.
 (3) The wide bosom of the Tappan Zee lay motionless and glassy, excepting that here and there a gentle undulation waved and

- (4) prolonged the blue shadow of the distant mountain. The horizon was of a fine, golden tint, changing gradually into a pure apple-green, and from that into the deep blue of the
(5) mid-heaven. A slanting ray lingered on the woody crests of the precipices that overhung some parts of the river, giving greater depth to the dark-gray and purple of their rocky sides.

What is the character of this kind of composition? What train of thought connects the sentences? Name the figures of rhetoric in the paragraph. What words in 1 are found more often in poetry than in prose? Are the sentences loose, periodic, or balanced? What is gained by making 2 shorter than 1? than 3? Which is the longest sentence in the extract? Justify the use in 3 of the phrase *blue shadow*. If the phrase, *pure apple-green*, in 4 were changed into *purely apple-green*, would the sentence gain or lose? Why? Is the adjective *rocky* in 5 superfluous? Substitute a synonym for *lingerend* in 5. What is the effect?

- (1) That night they lay down and slept together, with Bellerophon's arm about the neck of Pegasus, not as a caution, but
(2) for kindness. And they awoke at peep of day, and bade one another good morning, each in his own language.
(3) In this manner, Bellerophon and the wondrous steed spent several days, and grew better acquainted and fonder of each
(4) other all the time. They went on long aerial journeys, and sometimes ascended so high that the earth looked hardly bigger
(5) than the moon. They visited distant countries, and amazed the inhabitants, who thought that the beautiful young man on the back of the winged horse must have come down out of
(6) the sky. A thousand miles a day was no more than an easy space for the fleet Pegasus to pass over. Bellerophon was delighted with this kind of life, and would have liked nothing better than to live always in the same way, aloft in the clear atmosphere; for it was always sunny weather up there, however cheerless and rainy it might be in the lower region.

- (8) But he could not forget the horrible Chimæra which he had
(9) promised King Iobates to slay. So, at last, when he had become well accustomed to feats of horsemanship in the air, and could manage Pegasus with the least motion of his hand, and had taught him to obey his voice, he determined to attempt the performance of this perilous adventure.

—From "*The Chimæra*," HAWTHORNE.

Select the periodic sentences in the above passage. Why are most of the sentences loose? For what purpose was the last sentence made periodic? Write sentence 5 in periodic form.

What words do you notice that are unfamiliar to you in prose-writing? Find synonyms for all adjectives; for all verbs. What different meanings do Hawthorne's words have from these synonyms?

280. A sentence, to be readily understood, must be limited to the expression of but one leading thought. Thus we obtain *unity* of expression. The following directions will be of use:

1. Change the subject of the sentence as rarely as possible.

My *friends* turned back after *we* had reached the vessel, on board of which *I* was received by the passengers *who* showed me much attention.

Here the subject is changed four times, and the result is a medley of *friends*, *we*, *I*, and *who*. A reduction in the number of subjects makes the sentence much more clear and forcible :

My friends having turned back after we had reached the vessel, the passengers received me on board and showed me much attention.

2. Do not include in one sentence matters not closely connected in thought.

After Napoleon escaped from Elba and landed on the French coast, he advanced as rapidly as possible towards Paris; but on the way was met by Marshal Ney's troops, who had sworn to bring him back in an iron cage, but who now saluted him as Emperor.

Here is material enough for three sentences:

Napoleon escaped from Elba and landed on the French coast. Advancing as rapidly as possible towards Paris, he was met on the way by Marshal Ney's troops. These had sworn to return with him in an iron cage, but they now saluted him as Emperor.

3. Unite into one sentence all statements closely connected in thought.

The man bought the overcoat. It was for a poor boy. The boy had gone cold all winter.

Here are three statements which properly make but one proposition.

The man bought the overcoat for a poor boy, who had gone cold all winter.

EXERCISE.

Rewrite the following sentences, preserving unity in each :

1. London, which is a very dirty city, has a population of above 5,000,000.

2. The lion is a noble animal, and has been known to live fifty years in captivity.

3. Chinese women are industrious, and use, as embellishments of their beauty, paint and false hair.

4. I received the books yesterday, and I am very much pleased with them, but you sent me one too many, but I find I may need it, and so I will keep it. [Recast into three sentences.]

5. The march of the soldiers was through an uncultivated country, whose savage inhabitants fared badly, having no other riches than a breed of lean sheep, whose flesh was unsavory by reason of their continual feeding on sea fish. [Recast into three sentences.]

6. In the afternoon we sailed again for Vineyard Haven, where we spent the night, returning the next day, which turned out to be fine after all, to the harbor from which we had started at first. [Recast into three sentences.]

7. All old festivals awaken strong associations. Christmas awakens the strongest. They are most heartfelt. [Unite.]

8. The abilities of Charles were not great. His taste in art was indeed exquisite. Few sovereigns have written or spoken better. But he was not fitted for active life. [Unite.]

9. Paul Revere was a zealous patriot. The British army had started for Lexington. He was sent to inform Adams and Hancock. [Unite.]

281. To gain *force*, important words and phrases should be placed in the most prominent places, which are the beginning and the end of the sentence. For this purpose the elements may be inverted or transposed. For example, in the sentence, "I have no silver or gold," the natural order is less strong than the inverted: *Silver and gold* have I *none*. In the latter form the important words occupy the emphatic positions.

EXERCISE.

Place important words in emphatic positions.

1. The accepted time is now.
2. He imprisoned some, he put to death others.
3. The gate is wide, and the way is broad that leadeth to destruction.
4. I shall never again see my native land.
5. There is bright dawn rising on the mountain-top above the clouds.

Paragraphing.

282. After you have selected the subject of a composition, think about it. Do not scribble down the first sentence that occurs to you, and then wait for another to suggest itself. Divide the subject into topics, and arrange the topics in proper order. The sentences relating to each topic will form a paragraph.

Suppose that the subject is *Coal*. The first draft of the composition might be outlined as follows:

COAL.

1. A hard black or brown substance of vegetable origin. Burns readily. Occurs in beds or layers. Found in nearly all parts of the globe. Coal deposits of United States very extensive. Coal fields of Pa., of W. Va., of Ala., of Ohio, of Ill., of Ia.

2. Varieties of coal—anthracite, bituminous. Grades of each variety. Greater value of anthracite. Why?

3. Uses of coal—for steam engines. Not all kinds of coal equally useful for making steam. U. S. war steamers supplied with bituminous coal of special grade.

4. Uses of coal in iron smelting—coke. Iron-manufacturing cities always near coal mines. Examples: Pittsburg, Chicago, Birmingham, Ala.

5. Coal needed for various other manufactures. Example: Water power to-day giving way to steam power. Reason why.

6. Most of the coal heat wasted as yet. Coal used for developing electric power. Hopes of electricians to get electric power direct from coal without intervention of steam-driven machinery. Numerous gains that would result therefrom. Cost of electric lighting would be lowered. Other practical uses of electricity would become more widely spread.

7. Summary: The importance of coal for civilized life. How long will coal remain at the present rate of consumption?

Could the topics arranged above in seven groups be placed in any other order? If so, suggest a new plan. After you have determined on your plan, finish the composition, forming a paragraph for each group.

EXERCISE.

- (a) Indicate where the following selections should be paragraphed. Explain your reasons for making the divisions:

THE ENGLISH TONGUE.

I have somewhere read of an eminent person who used, in his private offices of devotion, to give thanks to heaven that he was born a Frenchman; for my own part, I look upon it as a peculiar blessing that I was born an Englishman. Among other reasons I think myself very happy in my country, as the language of it is wonderfully adapted to a man who is sparing of his words and an enemy to loquacity. As I have frequently reflected on my good fortune in this particular, I shall communicate to the public my speculations upon the English tongue, not doubting but they will be acceptable to all my curious readers. The English delight in silence more than any other European nation, if the remarks made on us by foreigners are true. Our discourse is not kept up in conversation, but falls into more pauses and intervals than in our neighboring countries; as it is observed, that the matter of our writings is thrown much closer together, and lies in a narrower compass than is usual in the works of foreign authors: for, to favor our natural taciturnity, when we are obliged to utter our thoughts, we do it in the shortest way we are able, and give as quick a birth to our conceptions as possible. This humor shows itself in several remarks that we may make upon the English language. As first of all by its abounding in monosyllables, which gives us an opportunity of delivering our thoughts in few sounds. This, indeed, takes off from the elegance of our tongue, but at the same time expresses our ideas in the readiest manner, and consequently answers the first design of speech better than the multitude of syllables, which make the words of other languages more tunable and more sonorous. The sounds of our English words are commonly like those of string music, short and transient, which rise and perish upon a single touch; those of other languages are like the notes of wind instruments, sweet and swelling, and lengthened into variety of modulation.—ADDISON.

THE GREAT STONE FACE.

One afternoon, when the sun was going down, a mother and her little boy sat at the door of their cottage, talking about the Great Stone Face. They had but to lift their eyes, and there it was plainly to be seen, though miles away, with the sunshine brightening all its features. And what was the Great Stone Face? Embosomed amongst a family of lofty mountains, there was a valley so spacious that it contained many thousand inhabitants. Some of these good people dwelt in log huts, with the black forest all around them, on the steep and difficult hillsides. Others had their homes in comfortable farm-houses, and cultivated the rich soil on the gentle slopes or level surfaces of the valley. Others, again, were congregated into populous villages, where some wild, highland rivulet, tumbling down from its birthplace in the upper mountain region, had been caught and tamed by human cunning, and compelled to turn the machinery of cotton factories. The inhabitants of this valley, in short, were numerous, and of many modes of life. But all of them, grown people and children, had a kind of familiarity with the Great Stone Face, although some possessed the gift of distinguishing this grand natural phenomenon more perfectly than many of their neighbors. The Great Stone Face, then, was a work of Nature in her mood of majestic playfulness, formed on the perpendicular side of a mountain by some immense rocks, which had been thrown together in such a position as, when viewed at a proper distance, precisely to resemble the features of the human countenance. It seemed as if an enormous giant, or a Titan, had sculptured his own likeness on the precipice. There was the broad arch of the forehead, a hundred feet in height; the nose, with its long bridge; and the vast lips, which, if they could have spoken, would have rolled their thunder accents from one end of the valley to the other. True it is, that if the spectator approached too near, he lost the outline of the gigantic visage, and could discern only a heap of ponderous and gigantic rocks, piled in chaotic ruin one upon another. Retracing his steps, however, the wondrous features would again be seen; and the farther he withdrew from them, the more like a human face, with all its original divinity intact, did they appear; until, as it grew dim in the distance, with the clouds and glorified vapor of the mountains clustering about it, the Great Stone Face seemed positively to be alive.—HAWTHORNE.

(b) Make outlines of topics for the following subjects; arrange your topics in paragraph groups and write the compositions:

1. A Bicycle of the Latest Model.
2. First Signs of Spring in the Vegetable World.
3. A Convenient Electric Motor.
4. Our Debating Society.

(c) Use the following series of facts in a composition of five paragraphs. Select an appropriate title for the composition:

Both plants and animals are alive. Nature of life not known. Three stages of life—infancy, maturity, old age. Herein plants resemble animals. Plants, like animals, have digestive, circulatory, and respiratory systems. Sleep necessary to plants. Cold, heat, frost, drought, poison, and electricity affect the members of both kingdoms. Plants show instinct. Examples: Twiners, sensitive plants, Venus Fly Trap. Leaf shedding in fall would seem to imply forethought. This also shown by provision for scattering seeds. Examples: Keys of maple, chestnuts' burs, wind-blown seeds of grasses, abundance of seeds of wild peony or of poppy, thistle puffs. These facts prove close relations of all living things. Remarks on the wonders of Nature. Revealed only to observing eyes and studious minds.

(d) Select in your fifth reader some prose lesson four or five paragraphs in length. Read it carefully. Note the capitalization and punctuation. Does the passage contain any errors in grammar? in composition? Is each sentence clear?

What is the topic of each paragraph? Which paragraph is the most important? Why? What word or words in each paragraph (after the first) link it with the preceding one?

What are the loose sentences in the selection? The periodic? The balanced? Could any sentence be

improved by condensation? Which sentence do you regard as the finest in the selection? Why? Point out the figures of rhetoric. Does any one of them fail to add strength or clearness? Why? Which one do you like best? Why?

With the reader closed, condense the lesson into one paragraph.

283. Note where the subject or chief topic of the following paragraph is placed:

The *death of Nelson* was felt in England as *something more than a public calamity*; men started at the intelligence and turned pale, as if they had heard of the loss of a dear friend. An object of our admiration and affection, of our pride and of our hopes, was suddenly taken from us; and it seemed as if we had never till then known how deeply we loved and reverenced him. What the country had lost in its great naval hero—the greatest of our own and of all former times—was scarcely taken into the account of grief.—SOUTHEY.

Place early in the paragraph the subject-topic.

EXERCISE.

(a) Fill out complete paragraphs from the subject sentences given:

1. The paragraph is one division of the discourse. ——
2. Our State governments should appropriate money to build good roads. ——
3. That was the pleasantest journey I ever made. ——
4. The important rules for the game are these. ——

(b) The following facts are not arranged in logical sequence. Group them into suitable topics for para-

graphs, and arrange the topics in proper order. Make each fact the basis of a sentence and complete the composition :

TORNADOES.

No two tornadoes move at same speed. Tornadoes arise most frequently in summer. Clouds gather towards evening. Heat usually intense. Two cubic miles of air in motion. Tornado belt northeast across Mississippi Valley. No wind. Rain and hail accompany storm. All living beings prostrated by heat. Tornado has gyratory motion. Sky cloudless. Large brick buildings totally wrecked. Nature of tornado's power. Path of storm is, on the average, about one-quarter mile wide. Tornado advancing, expands, weakens. Finally dies away. Power greater than that of moving air. Storm arises suddenly. Upward whirling of air. Cyclone *not* a tornado. Air rushes from every side towards center of storm. Heavy objects, plows and wagons, often hurled hundreds of feet through the air. West India tornadoes terrific. Cannon flung across the hundred-acre parade ground in Guadeloupe. Five-hundred-ton vessels drawn up out of the water and wrecked. Pine boards driven through trees. Refuge places—cellars. Much destruction of life and property yearly.

Suggestions.

284. Keep a note-book for composition work. When you have selected a subject, write down what you know about it. Thinking on the topics you have written down will suggest other points for consideration. Note these also. Do not turn to books for help unless further information is absolutely necessary. After your notes are made, decide on the topics you wish to use and arrange them in logical order. Then you are ready to make the first copy of your composition.

Do not write a few words and then wait to think up a good word or suitable phrase. Write out all that you

have planned in your notes. When you have finished, return, supply any deficiencies you may find in the thought, and change the words where you can improve them. Be careful to place every sentence in its proper order in the paragraph, and every paragraph in its logical order in the composition. Embellish the work by adding such figures of rhetoric as will give it more force and beauty. This is the second copy.

Finally, revise your composition, attending closely to grammar, spelling, capitalization, and punctuation of the sentences, and make a clean copy, as corrected, for preservation either for school use or other purpose for which it may have been designed.

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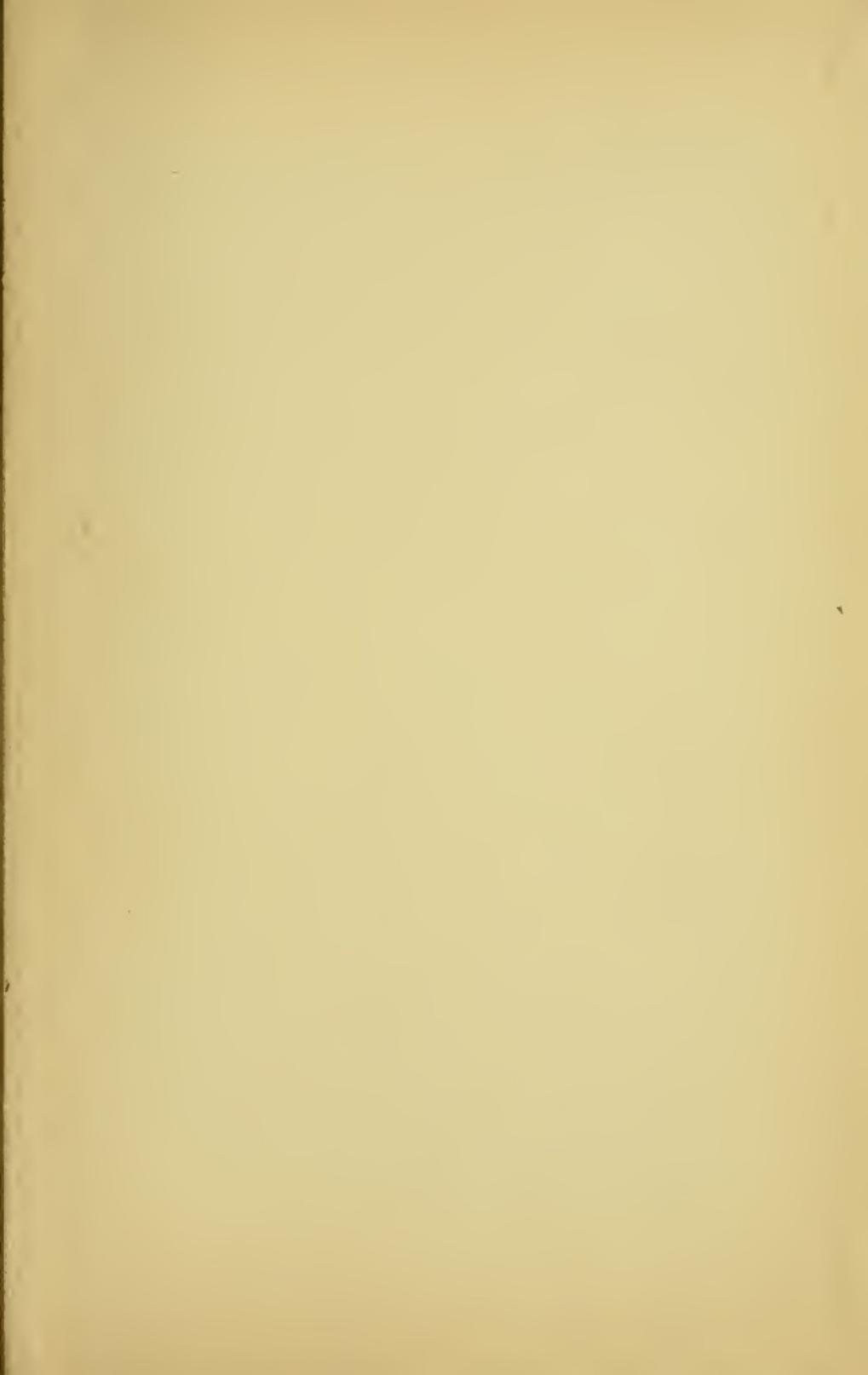
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